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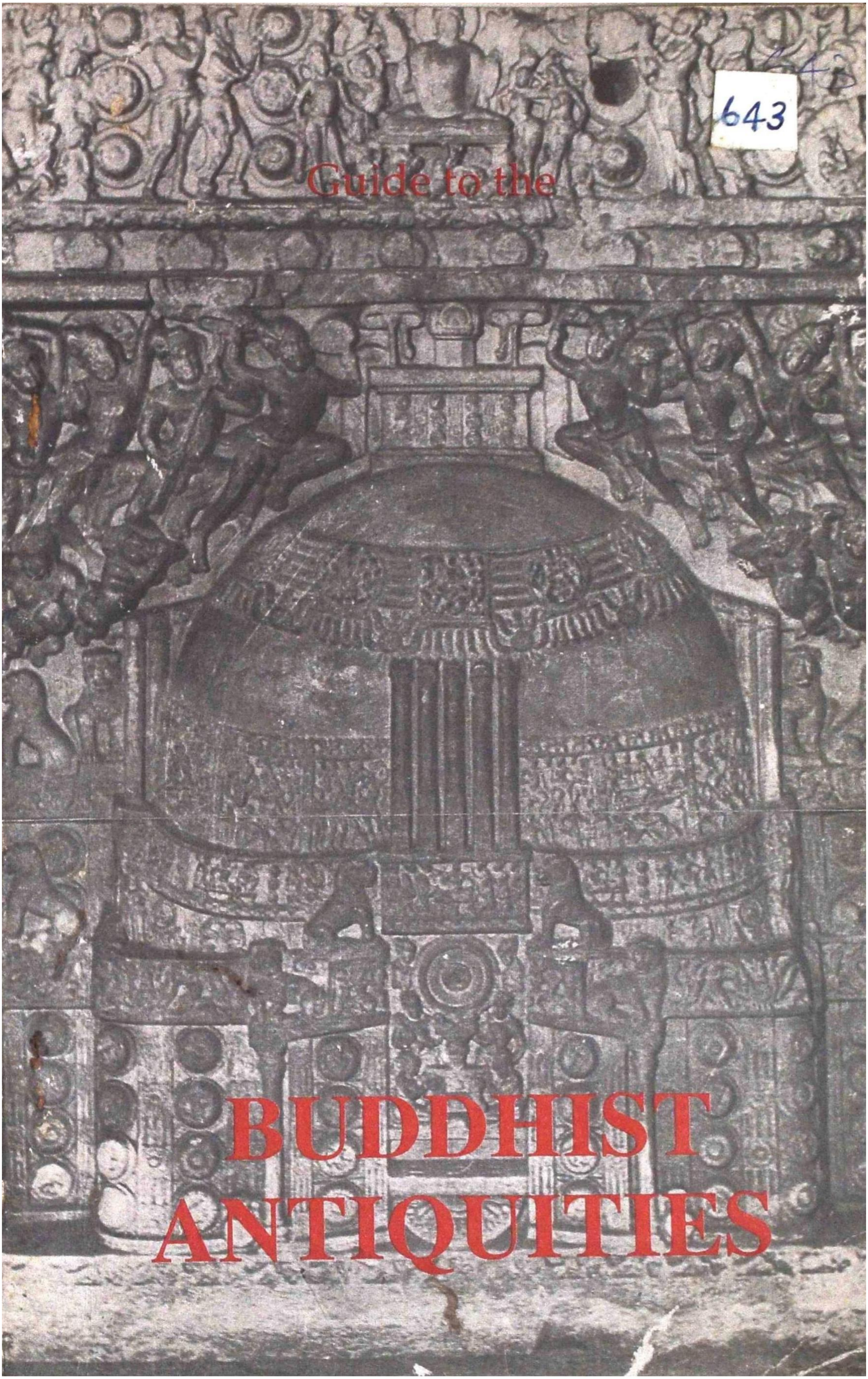
Guide to the

# BUDDHIST ANTIQUITIES



# GUIDE

TO THE

# BUDDHIST ANTIQUITIES

BY

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AND

P. R. SRINIVASAN

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DIRECTOR OF MUSEUMS

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# CONTENTS


| | PAGE |
|---|---|
| Introduction | v |
| Amaravati | 1 |
| Jaggayyapeta | 43 |
| Kanchipuram | 44 |
| Goli | 44 |
| Garikapadu | 48 |
| Guntapalli | 48 |
| Ghantasala | 48 |
| Late Amaravati | 48 |
| Eraiyur | 49 |
| Kuvam | 49 |
| Bhattiprolu | 49 |
| Chinne | 50 |
| Vidhyadharapuram | 51 |
| Peddamudiyam | 51 |
| Nagapattinam | 51 |
| Sankaram | 52 |
| Ramatirtham | 52 |
| *Bibliography* | 53 |
| *Glossary* | 53 |

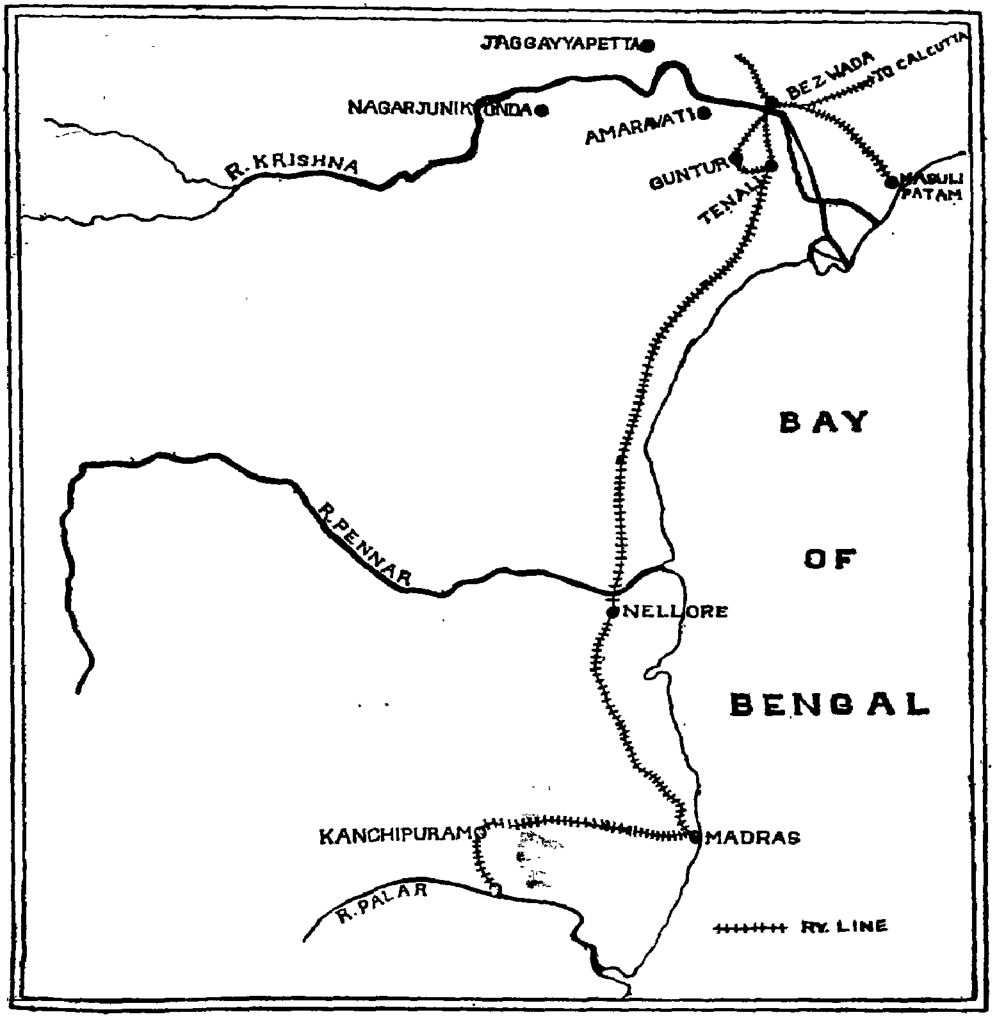



FIGURE I.—MAP SHOWING THE SITUATION OF MAJOR BUDDHIST SITES IN THE KRISHNA VALLEY. (Scale 14=50 miles.)

# INTRODUCTION

BUDDHISM as an international faith of Indian origin is of interest to all enlightened persons. The literature on Buddhism is vast, but the Buddhist sculptures exhibited in the Museum give the visitor a deeper insight into facts concerning the Buddha and his teachings than the best book can ever give. This *Guide* can only draw attention to particular objects but the visitor has to seek for himself the inspiration which these sculptures were expected to give to the faithful who worshipped at the scared spots to which the sculptures originally belonged. To persons who have no cultural education, these sculptures are mere stones, but to others they are full of meaning, artistically pleasing, and historically revealing.

Buddhism was for several centuries a very popular religion in Southern India, particularly in the Andhra area. The collection of Buddhist antiquities in the Museum came from over a dozen sites, most of which are in the valley of the Krishna river, and of these Amaravati is the most important. Amaravati, the eastern capital of the Andhra dynasty, was a great city, sacred to Buddhists as the stupa contained the relies of the Buddha; and as a seat of learning it was well known even outside India. Kanchi in the Tamil country was still greater as a centre of Buddhist learning and culture, but with the emergence of Nagarjuna, the Buddhist establishments at Nagarjunikonda became more famous. Buddhism received its share of royal support from the various ruling dynasties but its popularity extended to all classes and communities of the people. Buddhism as a special religion, with its own institutions, disappeared from the centres where it once flourished for over ten to fifteen centuries. Into the causes of the decline and fall of Buddhism in the land of its origin we cannot go here, but the opposition which it met from revived Hindu Organizations should be mentioned as one of the causes. The estates of several Buddhist institutions passed into the hands of temple and mutt authorities; the land near Nagarjunikonda, for example, today belongs to the Pushpagiri mutt,

The Buddha did not originate a body of philosophic concepts and religious symbols which were un-Hindu, for the sources of his basic ideas were Upanishadic. He re-interpreted and gave them new meanings and a new emphasis. According to Dr. Ananda Coomaraswamy, the popular idea that Buddhism was opposed to Hinduism has arisen out of the incapacity of many modern scholars to understand the deeper meaning of Buddhist philosophy in relation to the teachings of the Upanishads. The symbols which Buddhism used are all common both to it and Hinduism. In Buddhist sculptures, the Buddha identified with the Absolute is represented by the "Pillar of Fire", the "Bodhi Tree" or by the "Wheel of Dharma" which are all Vedic or Upanishadic symbols. The Buddha in the Dhammapada describes, again, as several Hindu sages have done, the distinction between the true brahman and the spurious Brahman, using almost the same phraseology. This shows his views on Varna were of the same order as those of the Hindu seers who classified mankind on the basis of qualities (gunas) and not on the basis of the accident of birth. Though this popular Guide is not the place to elaborate the theme Buddhism versus Hinduism, I feel justified in devoting some space to clear the common but wrong idea that Buddhism is opposed to and different from Hinduism. "The more superficially one studies Hinduism, the more it seems to differ from Brahmanism from which it originated; the more profound our study, the more difficult it becomes to distinguish Buddhism from Brahmanism." *

To the common people of Southern India, of the third century B.C., whose religion must have been forms of spirit and nature worship (the visitor will see samples of it sculptured) the new religion which Asoka's missionaries from Magadha propagated must have opened an entirely new world of higher ideals of brotherly love, social service, charity and above all devotion to the personality of the great Teacher and his great disciples. As a concrete outer symbol of the inner awakening of vast communities, there arose the large monasteries of Amaravati with the great stupa as its hub. The reader should try to picture the place—vast series of buildings to house several hundreds of monks and nuns, the prayer halls, schools, hospitals, the crowds of worshippers, etc. He should try to visualise

* Çoomaraswamy, Dr. A. K. "Hinduism and Buddhism", P. 45.

the great Amaravati stupa, a poem in marble, the ninty-feet high marble-encased cupola surmounted by big stone umbrellas, the series of tall slender marble columns on the platforms marking the four cardinal points, the four festooned gateways flanked by lion-topped columns and the fourteen-foot high, sculptured railing round the stupa, all of which, together, must have been a sight of glory. The largest of the surviving stupas, that at Sanchi, is only about 120 feet in diameter and fifty-four feet high while the Amaravati stupa was 192 feet in diameter and 90 feet high! If religious monuments are any index of the popularity and influence of a religion, Buddhism at Amaravati must indeed have been immensely popular and influential.

Buddhism built a cultural bridge between Magadha and Southern India. The sculptures to which the visitor is introduced here tell the story of this culture contact in terms of art forms and motifs. From Asoka's capital came to the south, not only men of light and learning but inspirers of art whose influence can be seen not only in the stupas and monasteries but also by percolation in the temples of later days of the Pallavas and Cholas. As our art of the medieval and recent times is a modified version of that of the classical periods, the sculptures in the Buddhist galleries and in the adjoining Hindu galleries put us in direct touch with the history of artistic development for about two millennia. The Ganesa figure, so familiar to us in all temples, is derived from the elephant-eared long nosed *gana* figure of the early Buddhist sculptures; our goddess, Sridevi, from a minor folk deity seated on lotus; and the common representations of river goddesses have their precursors in primitive deities of the Buddhist folk pantheon.

Contacts with foreign lands are also indicated in the sculptures. Greek and Persian influence is involved in several of the decorative designs such as the leaf patterns and the Atlantes bearing the heavy garlands on the copings of the railing. The gold medallions discovered at Nagarjunikonda, imitations of Roman aurei discovered at Maski and the fragment of rouletted Roman pottery at Amaravati (to the existence of which I drew the attention of Dr. Mortimer Wheeler) are unmistakable marks of contacts with the West.

Buddhism and Buddhistic institutions of foreigner from the Far East were patronized by kings not only of Andhra but also of the Tamil areas of Southern India. In a publication in the *Bulletin* of this Museum, Sri T. N. Ramachandran has dealt with the Buddhist colony of Nagapattinam and the finds of bronzes which belonged to a Buddhist monastery of that place endowed by Chola rulers. The very large Buddha from Kanchipuram, which the visitor would not fail to see, is a pointer to the popularity, now forgotten, of Buddhism in the greatest of all ancient cities of Southern India, Kanchi. Enough has been said by way of introduction here to rouse the curiosity of the visitor. Those who are interested in getting fuller information should consult "Amaravati Sculptures" by Sri C. Sivaramamurti (*Madras Museum Bulletin*, General series, Vol. IV) "Story of Buddhism with special reference to South India" by Sri A. Aiyappan and Sri P. R. Srinivasan (2500th *Buddha Jayanti commemoration* volume published by the Madras Government) and other books given in the bibliography at the end.

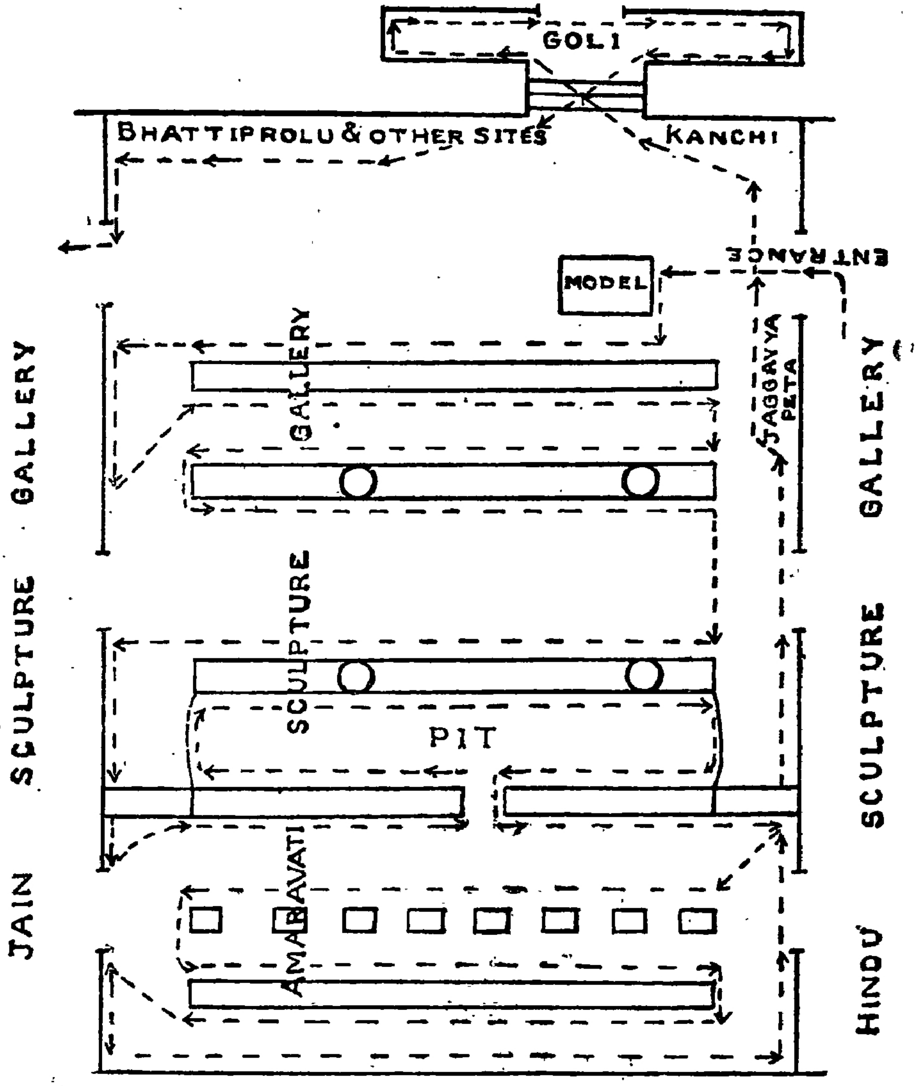



FIGURE 2.—SKETCH OF THE AMARAVATI SCULPTURE GALLERY.
(Visitors may follow the arrow.)

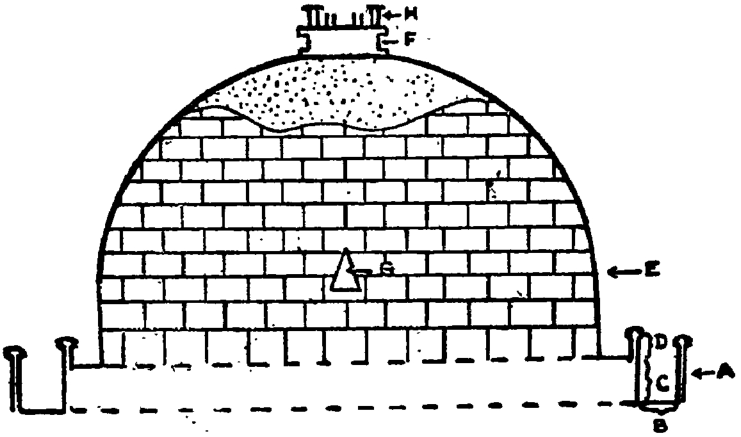



FIGURE 3 (*a*).—SECTION OF THE AMARAVATI STUPA.

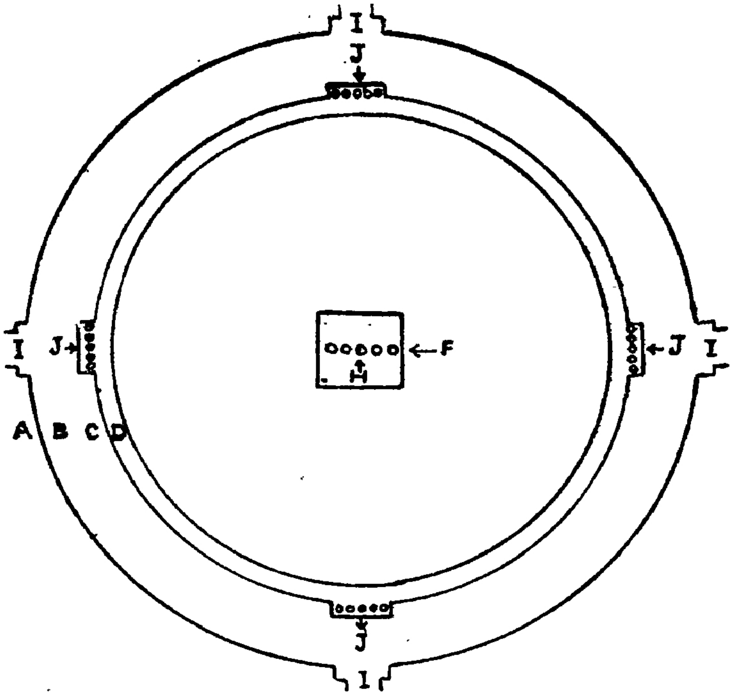
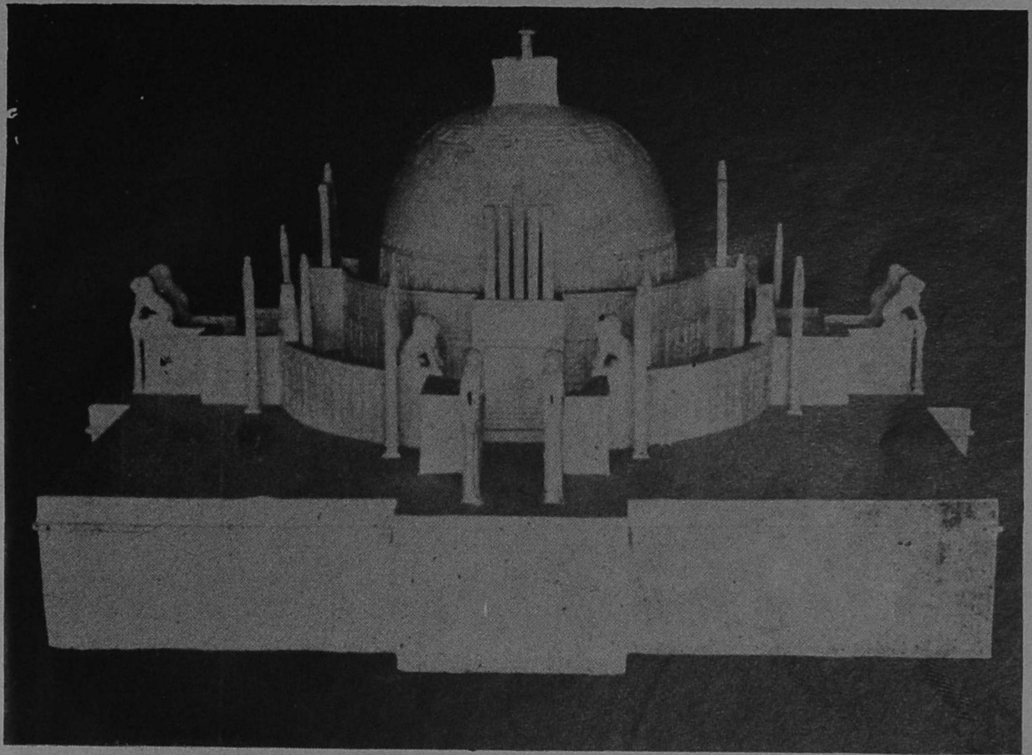



FIGURE 3 (*b*).—PLAN OF THE AMARAVATI STUPA.
Scale about 1″=54′.

A. Railing.
B. Procession path.
C. Plinth of the Stupa.
D. Upper *pradakshina*.
E. Dome.
F. Finial (*Harmika*).
G. Relic chamber.
H. Umbrella.
I. Gateway
J. *Ayaka* Pillars.

PLATE I.



—RECONSTRUCTED MODEL OF THE AMARAVATI STUPA.

CASING SLAB. (No. 221).

# GUIDE TO THE BUDDHIST ANTIQUITIES

## AMARAVATI

AMARAVATI, sixteen miles to the west of Guntur on the Madras and Southern Mahratta Railway, was the capital of the early Andhra kings. Here stood the famous stupa called in earlier times *Mahacetiya* (Great *Caitya*) and later ages, *Dipaladinne* (Mound of lamps). Originally a small structure it was built about 200 B.C., but was enlarged by additions including a grand railing erected around it by the efforts of the great Nagarjuna in about 150 A.D. The stupa was completed about 250 A.D. It was in a flourishing condition when Hieun Tsang visited India in the seventh century and was intact till about the 12th century A.D. At the end of the eighteenth century, the mound covering the ruins of the stupa was dug up by vandals who destroyed many carved slabs. Colonel Colin Mackenzie and later, Sir Walter Elliot removed the remaining sculptures to Madras. The Madras Museum collection of Amaravathi marbles represents what was left after shipping over two hundred of the best pieces to the British Museum and presenting a few to the Indian Museum, Calcutta.

The general plan and section of the stupa are given in figure 3 (*a*) and (*b*) and an idea of the whole structure can be got from the reconstructed model 'Plate I.'

*Reconstructed Model of the Stupa.*—The visitor will do well to begin his tour of the Buddhist galleries with a close study of the plaster model, scale about 1′=75′ reconstructed according to the plan suggested by Percy Brown. The model is not claimed to be an accurate one, but would serve to help the visitor to visualize the general appearance of the stupa, with its lion-surmounted gateways, sculptured railings, procession path, the stately *ayaka* columns and the umbrellas over the gigantic well-proportioned hemispherical mass of the stupa proper (*anda*).

The stupa had three main parts. They were the cylindrical base, the hemispherical dome and the railing enclosing them. Over the dome there was the square railing of smaller dimensions which enclosed a lofty post beside which were smaller posts carrying umbrellas. The core of the stupa was of brick and earth ; and it was encased by marble slabs with sculpture in low relief. The base had projections at the four cardinal directions, and on each of these, five *ayaka* pillars were erected. The railing, which enclosed the procession path between it and the stupa, had gateways at the

four cardinal points, with flanking columns having lion capitals. The railing consisted of pillars, cross-bars and coping, with low relief sculptures both on the inner and outer sides. The sculptures on the inside depicted scenes from the Jatakas and from the life of the Buddha, while those on the outerside were mostly decorative designs.

## SCULPTURES.

1. *Lower part of a pillar (Period III).*—On either side are half lotus designs over a border of foliage.

2. *The Buddha (headless) (Period IV).*—The inscriptions on the pedestal means, "Success! (Gift) of Nakabudha (nika) with her daughter."

3. *Fragment of pillar (Period III).*—The sculpture in the broken circular panel depicts the scene of Mara in council with his sons.

When the Bodhisattva sat under the Bodhi tree with the firm resolve to get enlightenment, Mara, the god of Evil in Buddhism, was perturbed and wanted to discomfit the Bodhisattva. He discussed his plan of attack with his four sons, who, except one, agreed. They accordingly attacked the Bodhisattva but were vanquished. Mara then prostrated himself before the Buddha, accepting defeat.

The Court of Mara is shown in the sculpture.

The three vertical panels below represent the story of the wicked king who chopped his infant son into bits (*Culladhammapala Jātaka*).

King Mahapratapa of Benares had a son by name Dharmapala who was the Bodhisattva or the future Buddha. The queen, Chanda, was very fond of the child. Once when she was fondling her child, the king paid her a visit. But as she was absorbed in fondling the child she did not accord him the usual reception. He at once ordered the execution of the baby, who, he thought, would become rival in future. The king's order was carried out despite the implorations of the queen. She also died on the spot unable to bear the ghastly sight.

Here, the panel on the left shows the queen fainting at the approach of the messenger. The attendants try to protect the child. The central panel shows the king forcibly dragging the child. The next panel shows the king trampling upon the kind executioner who refused to kill the child, and another executioner with an axe.

4. *Worshipper (headless), seated (Period II).*—His heavy ornaments and simple drapery are of interest.

5. *Cross-bar (Period III).*—The sculpture represents the last scene of the story of Vidhura, the wise one (*Vidhurapandita Jataka*).

Vidhura was the minister of Dhanamjaya Kaurava, the king of Indraprastha. Having heard about Vidhura, Vimala, the queen of the Naga king, Sakka, longed to hear him preach the *Dharma* or the Law of good men. She pretended to be ill and told her husband that only Vidhura's heart would cure her. The king, not catching her meaning was worried and did not know how he could satisfy her. Fortunately, his daughter, Irandati, came to his help. She proclaimed that she would marry the man who could bring Vidhura's heart. A young yaksha named Punnaka understood the task, went to Indraprastha and won Vidhura as a prize in a game of dice played between him and Dhanamjaya. While returning by air, he asked Vidhura to cling to his horse's tail, and also tried to kill him to get hold of his heart. Vidhura, by his preachings, converted him ultimately. Then Punnaka took him to Nagaloka on the horse's back, where he preached to the king and queen.

The sculpture shows Vidhura seated on a throne in the centre and preaching the *Dharma.* The Naga king and his queens are listening to him, seated on the floor. That the scene takes place in a pleasure garden is suggested by the lotus pond in the foreground. The scene above shows the aerial journey of Punnaka, on his steed, followed by dwarfs. Vidhura is shown clinging to the horse's tail.

The foot rests, the dress and ornaments of the Naga king and queens are noteworthy.

6. *Coping fragment* (*Period III*).—The sculpture is unidentified. Note the gateway, the ceremonial umbrella and the mahout lying on his animal's head.

7. *Octagonal capital rounded at the top* (*Period III*).—It has window designs, enclosing human heads, on alternate faces. (Similar designs decorate the cornices of the early Pallava cave temples in the Tamil country.)

8. *Cross-bar* (*Period III*).—Lotus designs on either side.

9. *Relic casket made of red sand stone* (*Period II*).

10. *Coping fragment* (*Period III*).—The sculpture represents the scene of the temptation of the Bodhisattva by Mara. (*See* No. 3.)

The sculpture shows on the right two men entering a gateway. Above there are two flying *devas.* In the next scene, Mara with a belly band, is seated on a throne, and three of his four sons on stools in front of him, looking at the fourth son who is held back by two men, as he hurries away. The top portion of the next scene shows the march of Mara's retinue. The bottom left corner shows Mara twice before an empty throne which suggests the Buddha. First he attacks the throne with the cudgel in his right hand ; and next he prostrates himself before the throne.

The inscription at the top means, "A coping slab given as gift, by the sharers of the merit, Visaghanika, the wife of Mahatoda, the uncle of Kasami and Yaga."

11. *Cross-bar with lotus designs* (*Period III*).

12. *Octagonal capital rounded at the top (Period IV).*—Here the windows on the alternate faces do not enclose human heads but are shown above rail patterns.

13. *Cross-bar with lotus designs (Period III).*

14. *Cross-bar with sculptured medallion (Period III).*—The sculpture represents the story of the taming of the fierce elephant, Nalagiri.

The Buddha had a cousin called Devadatta who, impelled by sheer jealousy, wanted to do away with the Buddha. Having failed in many attempts, Devadatta conspired with the palace mahouts and succeeded in letting loose the fierce elephant, Nalagiri, to attack the Buddha. But the fierceness of the animal vanished at the sight of the Buddha before whom it crouched in all humility.

The sculpture shows on the left the elephant doing havoc in the street. The people on the balcony watch the scene below with sympathy. On the right, the animal is shown kneeling before the Buddha who is represented by the flaming pillar (now broken off). Behind the Buddha's symbol are his disciples.

The umbrella and architectural features such as the gateway towers and balconies, are noteworthy.

15. *Base portion of pillar with half-lotus design (Period III).*—The knob at the centre has the figure of a five-hooded serpent. Below the lotus is the border of foliage, its curves enclosing figures of lions. Foliage issues forth from the mouths of *makaras* shown at both ends.

16. *Dwarf (Period II).*—The figure is shown supporting a person whose right foot is all that remains. The knots of hair and the military cross-band of the dwarf are interesting.

17. *Cross-bar with sculptured medallion (Period III).*—The sculpture depicts the story of the presents of king Bandhuma.

King Bandhuma of Bandhumati received two presents consisting of a costly wreath and a precious sandal-wood. He distributed them to his two daughters. They in their turn, offered them to the Buddha, Vipassi. As a result of this, in their later rebirth, the elder of the two princesses was born as Mayadevi, the mother of Gauthma, and the younger attained sainthood.

In the sculpture the king is shown on a throne, attended by chauri-bearers. To his right are his two daughters, the first seated and attended by maid servants and the second standing near the throne. Below the king's throne are pages offering the presents. Some men are shown on the right coming through an arched gate adjoining the palace. A horse and an elephant are also seen.

The king's throne with rearing lions, the pages in tunic with curly hair, the coiffure of the maid servant at the feet of the seated princess and the archway are noteworthy.

18. *Pillar base* (*Period III*).—Border of lotus creeper and bud.

19. *Pillar base with border of lions* (*Period III*).

20. *Fragment* (*Period IV*).—Shows worn-out figures of lion bull, and man.

21. *Casing slab* (*broken*) (*Period IV*).—The Buddha is shown under the Bodhi tree. Below him are shown the worshippers.

22. *Casing slab* (*broken*) (*Period IV*).—The sculpture depicts the story of Mara's attack on the Bodhisattva. (*See* No. 3.)

In the sculpture the Bodhisattva is seated on a high pedestal. On his left stands Mara (head missing) holding a long bow. Below the Bodhisattva's seat are dwarfs, the hosts of Mara. Flanking these dwarfs are Mara's daughters.

The belly of a dwarf shown as a human face is interesting.

23. *Fragment* (*Period IV*).—Shows a haloed Buddha, a flying *deva* and a chauri-bearer.

24. *The Buddha* (*partly erased*) (*Period IV*).—The figure is carved in a niche of the slab and is shown standing on a full-blown lotus.

The inscription on the lotus means "of Retika] of Nekhavana, etc."

25. *Pillar fragment* (*Period I*).—Shows archaic lotus designs.

26. *Fragment of casing slab* (*Period IV*).—It shows part of a pilaster on the top of which are two recumbent winged lions placed back to back.

27. *Fragment of casing slab* (*Period IV*).—It contains portions of two seated persons and of a recumbent deer. The entire piece represents the Buddha's First Sermon in the Deer-Park.

28. *Fragment of frieze* (*Period IV*).—It shows dharmacakra rail pattern and a border of elephant and lion.

29. *Fragment* (*Period IV*).—A seated male figure is shown in the attitude of explaining. He wears a *karandamakuta* (crown, bulbous-conical in shape) and is fully robed. On his left is a mace-like object.

30. *Casing slab (broken) (Period IV)*.—The Buddha seated on a lion throne is shown opposite the gateway of a miniature stupa. Below him are two Naginis worshipping him. A group consisting of a standing nobleman, a seated lady and a dwarf carrying a tray is seen on either side of the gateway.

31. *Casing slab (broken) (Period IV)*.—The carving depicts the scene of the " First Sremon in the Deer-Park. " Two men of rank with hands joined are shown below.

32. *Casing slab (broken) (Period IV)*.—A partly preserved miniature stupa is seen. Opposite the gateway is the figure of a five-hooded serpent which is worshipped by two men below.

33. *Casing slab (Period IV)*.—The sculpture represents the story of Sujata feeding the Bodhisattva.

Sujata was the daughter of Senani, a rich man of Uruvela. She promised rich offerings to a Nigrodha tree if her wishes were realized. Things happened as she prayed for. She accordingly made preparations to fulfil her promise. When the Bodhisattva went to the Uruvela forest and sat under the Bodhi tree the surrounding place was illuminated. Having heard of this, Sujata went to him and offered him the specially prepared rice porridge which he accepted.

In the sculpture, the Bodhisattva is seated on a throne and Sujata is seen with a jug in her hand. Behind her is a woman carrying the vessel containing the rice porridge. Sujata's son is also seen here.

34. *Pillar fragment (Period III)*.—It has a border of lotus creeper designs.

35. *Fragment with figures of noblemen (Period IV)*.

36. *Head of a Bodhisattva (Period IV)*.

37. *Fragment (Period I)*.—The lotuses and vase are done in archaic style.

38. *The Buddha, standing (Period IV)*.—Robe covers his body except the right shoulder.

39 to 41. *Fragments*.

42. *Fragment (Period III)*.—The low-relief carving shows the top portion of a pilaster with spirited figures of bull and lion.

43. *Fragment (Period IV)*.—The flying *devas* carry the head dress of Siddhartha. The inscription means, " the princess Siri Campura. "

44. *Fragment (Period I)*.—It shows the *triratna* or a trident over a lotus which is supported by a rail. Below the rail are two half-lotuses. Further below is a part of the capital of the pilaster on which are winged horses placed back to back. The roof portion of a building with caitya-window, is also seen here.

45. *Fragment* (*Period I*).—On the left there is a border of lotus and other flowers. In the border at the centre, a human figure with peculiar head-dress, heavy ear-rings and simple dress is shown. (Similar features are found in the figures from Bharhut and Sanchi.) On the right is a man with hands joined together, riding a horse. The cover design of this guide is based on the border of this piece.

46. *Fragment* (*worn out*) (*Period IV*).—A stupa within an enclosure is shown. Women are shown entering through the gateways.

47. *Casing slab* (*broken*) (*Period IV*).—A miniature stupa is seen. Lions are guarding its gateways. A *deva* offering flowers and a dwarf beating a drum are shown at the top right corner. There is a band below, which shows at its centre a Bodhi tree which is being approached by a group of elephants from either side.

48. *Lower part of a pillar* (*Period III*).—Half-lotus and a border of conventional *makara* and lion designs.

49. *Coping fragment* (*Period III*).—The sculpture depicts the story of Ghoshaka, the fortunate (*Ghoshakasetthi Upatti*).

The treasurer of Kosambi was told by astrologers that a boy born on a particular day would succeed him as treasurer. Though his wife was pregnant a son was not born to him on the appointed day. The unfortunate treasurer then searched for the boy born on that day who happened to be Ghoshaka, the cast-away son of a courtesan. The treasurer then tried his best to kill this child. Meanwhile years elapsed. At last the treasurer sent Ghoshaka to his superintendent in the village with a letter which was nothing but Ghoshaka's death warrant. On the way Ghoshaka took rest in the district treasurer's house where the letter was seen by his daughter who desiring to marry Ghoshaka, tore the letter, and substituted another instructing the superintendent to get Ghoshaka married to her. The marriage took place and subsequently Ghoshaka became the treasurer of Kosambi.

At the top right corner of the sculpture, Ghoshaka is shown sleeping and a woman, the daughter of the district treasurer, approaching him. The lamp in her hand suggests that it is night. Lower down the turbaned superintendent is conducting the treasurer's daughter to get her married to Ghoshaka. On the right is the newly built mansion which Ghoshaka and his bride are shown entering.

50. *Fragment* (*Period I*).—Upper part of the left side of a yakshi *Salabhanjika* is only preserved. A bough of a tree is seen behind her. (The figure resembles the bracket dryad figures of the Sanchi stupa.)

51. *Fragment.*

52. *Coping fragment* (*Period III*).—The sculpture represents the story of Matanga (*Matanga Jataka*).

Once the Bodhisattva was born as the son of an outcaste and was called Matanga. He was very wise. But Dittamangalika, the daughter of a merchant at Benares, despised him because of his low birth. In order to obtain her, Matanga lay starving at her doors for six days. At the end of the period, she was given to him. As he was famished and weak, Dittamangalika carried him to his house. There they lived for some days. Then Matanga went out to do penance for seven days. At the end of his penance he obtained a lustrous body. Then he returned home and after informing Dittamangalika that she would soon beget a good son, he departed for the Himalayas wherefrom he watched the deeds of his son,

In the right panel is shown Dittamangalika carrying Matanga.

In the central Panel, she is bowing before Matanga after he returned from his penance. The panel on the left shows Matanga soaring in the sky.

53. *Coping fragment* (*Period III*).—A human figure in the attitude of shooting an arrow and part of a tree are seen. The inscription means "                of the daughter of the great cowherd."

54. *Coping fragment* (*Period III*).—The sculpture represents the story of the Prince Mahapaduma, the virtuous (*Mahapaduma Jataka*).

King Brahmadatta of Benares had a son named Padumakumara who was handsome and righteous too. The king's second wife, failing in her attempt to make the prince yield to her lust and so, wishing to wreak vengeance on the prince misrepresented the case to the king. The king, believing her version to be true ordered that the prince should be hurled down from the mountain top. The protests of his subjects were of no avail. But the prince escaped death through the help of a Naga king. Later on, learning the truth that his wife was in the wrong, the king punished her and entreated his son to return to the kingdom. The prince, having already renounced the world, did not wish to return home. In the end his benefactor, the Naga king himself, adored the prince.

On the left is shown the Naga couple looking up to rescue the prince. The central panel shows the Naga king and his queen adoring the prince. Behind them are hermitages. The panel on the right shows a lake full of lotuses.

The roofs of the huts and the headdress of the prince are noteworthy.

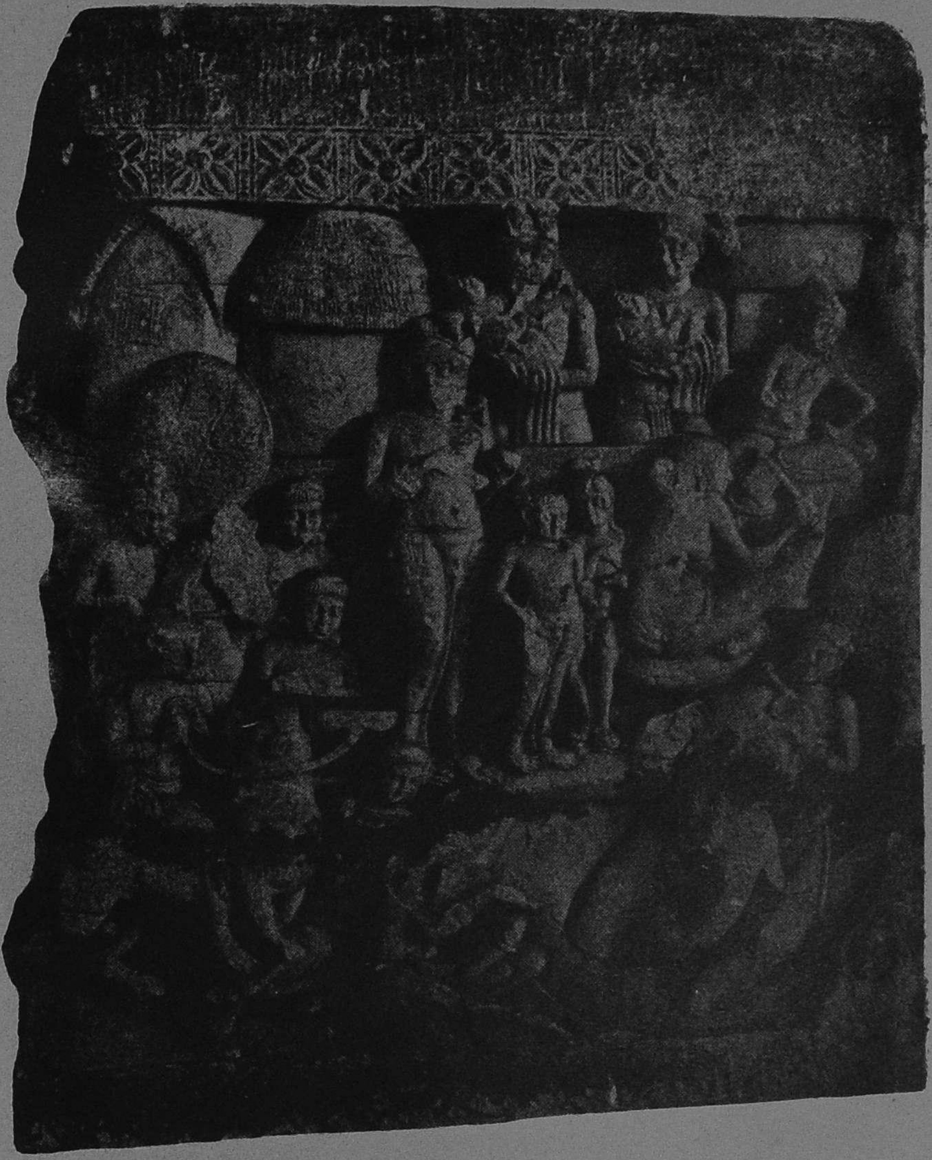
55. *Coping fragment* (*Period III*).—A pillar surmounted by a vase and with a worshipper on either side is shown.

56. *Coping fragment* (*Period III*).—The sculpture depicts the story of Sakka gaining a nymph (*Rohini khattivakanna*).

Once a lovely nymph was born in the heavens. Four gods quarrelled to possess her. Finally they went to Sakka to settle their dispute. Sakka desiring to get her himself, told the gods that he would die without her. Then the gods departed after presenting her to Sakka.

In the sculpture, on the left, the four gods and the nymph are shown. The next scene shows one of the gods pulling at her. The next scene shows another carrying her. The scene on the right shows two of them imploring the rest to go to Sakka. The scene above shows again these four gods under the balcony of a mansion. In the balcony are seated Sakka and the woman in *anjali* pose. The gods are shown without their usual turbans to indicate that they behave like ordinary folk in this affair.

57. *Coping fragment* (*Period III*).—Unidentified sculpture.



STORY OF MITTAVINDAKA (No 58).

YAKSHI. (No. 106).

On the left grooms and others are seated near an arched gateway, holding a discussion. Beside them are horses and an elephant. The mahout lies idly on his animal. On the right turbaned men are advancing with hands joined in adoration. An attendant (obliterated) holds an umbrella. The trees in the background suggest a garden.

58. *Coping fragment* (*Period III*).—The sculpture depicts the story of Mittavindaka, the unfortunate (*Losaka Jataka*). (Plate III.)

As a result of a sin, a man suffered greatly in several births. Finally he was born to poor parents who, becoming still poorer after his birth, drove him out as they believed that he was the cause of their misfortune. This boy, Mittavindaka, arriving at Benares after his wanderings, joined a school. Unable to adjust himself with his fellow students, he went to a far-off village, married a woman and lived outside the village. But the village people experienced severe famine and the king's wrath for seven years after Mittavindaka's arrival there. So he was driven out from this place also.

At the top right corner of the sculpture (Plate II), Mittavindaka is shown with his wife and two children near their hut. The lower scene shows him and his now grown-up boys. To the right of this scene his wife is seated and is serving food, while a boy is eating. At the bottom an elephant is moving with difficulty in mire which indicates the drought in the village. The men on horseback are sent by the king to exact duties from the people there.

The noteworthy features here are the simple headgear of the woman, the only example of this kind of female headgear in the sculptures from Amaravati, the cane basket, the huts with circular and angular roofs and the wall around the village, behind which Mittavindaka had his hut.

59. *Fragment of frieze* (*Period IV*).—The sculpture represents the scene of Rahula asking the Buddha for his inheritance.

Rahula was Gouthama's son. When Gauthama the Buddha was staying in Veluvana at Rajagriha, Suddhodhana, his father, sent ten courtiers one after the other to fetch him to Kapilavastu. Only the tenth succeeded in conducting the Buddha to the city, the others having joined the Order. On arriving at Kapilavastu the prince Rahula was instructed by his mother to ask his father for his inheritance. The Buddha thinking that the noble inheritance that he could give his son was only the monkship, took Rahula to the forest and asked Sariputta to admit the prince into the Order.

The haloed Buddha stands in the centre. Before him is Rahula. looking up to him while other persons, mostly women are watching the Buddha with reverence. To the right of the Buddha is Vajrapani. The panel on the left shows a '*mahapurusha*' instead of the usual *mithuna* (amorous pair).

The inscription means, " . . . the elder (following) the noble life of the forest-dweller Dharmasrayana."

60. *Part of frieze* (*Period IV*).—The sculpture represents the story of Maya's dream and its interpretation.

One night after the mid-summer festival, the queen Mayadevi dreamt that a white elephant coming from the north with a white lotus in its trunk uttered a loud cry, did obeisance thrice and entered her womb through her right side. The king having been intimated of this dream assembled the eminent Brhamans of his city and after feeding them, requested them to interpret the dream of Maya. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be a universal monarch or become a Buddha.

The panel (broken) on the left shows Maya reclining and the Bodhisattva in the form of an elephant descending from the Tushita heaven to enter her womb. The figure at her feet is a god who guarded her during the period of her pregnancy. The central panel shows the king in the court discussing with his counsellers. The panel on the right shows a *mithuna*.

The inscription means, " (Gift) by Budha residing in the Piduvana of young bhikkhunis, sister of . . . . the monk Budhi and Cula Budhi. "

61. *Fragment of frieze* (*Period IV*).—Rail patterns alternating with floral designs and *trisula* on the wheeled pillar and a border of various animals are shown.

The inscription means, " Pious gift of slab by Tuka, the wife of Budhi, the son of the householder Kubula, a Tulakica (treasurer) with her son and sister. "

62. *Fragment* (*Period IV*).—A yakshi beside a tree is shown with in a *Kudu* or caitiya-window.

63. *Coping fragment* (*Period III*).—A large conventional flower garland is borne by yakshas. The central bight has the figure of a stupa.

64. *Coping fragment* (*Period III*).—Carving similar to the previous one. But the central curve here has the motif of the worship of dharmacakra on *trisula*.

65. *Base portion of pillar* (*Period III*).—Half-lotus designs are seen on either side. On one side is a border of lotus creeper enclosing two cranes and on the other side is a border of hyacinth and lotus creeper.

*Back of No.* 17 showing lotus.

66. *Lower part of pillar* (*Period III*).—On one side there is a border of lions prancing towards an overflowing vase and on the other side is a border of lions prancing towards a flower design.

*Back of No.* 14 showing lotus.

67. *Lower part of pillar* (*Period III*). On one side there is a half-lotus above a border of creeper. Over the half-lotus are three panels containing figures of dwarf. The other side has two panels of sculptures representing the story of the conversion of Yasa.

The princely youth, Yasa, of Rishipatana became a monk without getting the consent of his father and his companions. On knowing this, they induced him to return home. Finally, however, they themselves became monks.

The central panel of sculpture shows Yasa approaching the Buddha shown as a pillar of fire. The left panel shows the father of Yasa bowing to the Buddha shown here too symbolically. In the panel on the right are the companions of Yasa all in reverence for the Buddha.

The cross belts and the band on the stomach of the dwarfs on the other side are interesting.

*Back of No.* 10. A double flower garland borne by three yakshas is shown here. On the three shields are the adoration of the Bodhi tree, Cakravarti Mandhata and the adoration of the wheel. In the three interspaces between the nodes of the garland are, from left to right, Naga Mucilinda adoring the Buddha's feet, whom Mucilinda protects from a storm, adoration of stupa and three lions on lotus carried by three dwarfs.

68. *Coping fragment* (*Period I*).—A garland is shown drawn out by a dwarf having a curious face.

The inscription means, "......of the great elder Mahadhamma kadhika."

*Back of No.* 6 with throne-worship.

69. *Base portion of pillar* (*Period III*).—Half-lotus on border of lotus creeper is carved on one side, and on the other side is the motif of the worship of the Buddha's feet, above half-lotus.

*Back of No.* 5 showing lotus.

70. *Fragment of pillar* (*Period III*).—There is a border of winged lions on one side while the other side shows a border of animals.

*Back of No.* 3. Dwarfs in three panels. The dwarf in the central panel holds club-like objects in his hands.

71. *Base of pillar* (*Period III*).

72. *Coping fragment* (*Period III*).—Garlands borne by two yakshas. Interspaces are filled by representations of the worship of the stupa and of the throne with dharmacakra behind.

73. *Cross-bar with lotus (Period III)*

74. *Fragment (Period II)*.—Part of a cluster of umbrellas is all that remains.

75. *Coping fragment (Period III)*.—Two yakshas thrust a flower garland into the mouth of a huge dwarf. Another yaksha pulls at the dwarf's turban behind. The bight shows three elephants supporting a tray containg a *purnaghata* or " full-vase. "

76. *Coping fragment (Period III)*.—Garland borne by running yakshas. The worship of the dharmacakra is shown on the shield. Above this is the worship of the stupa.

77. *Coping fragment (Period I)*.—Garlands are supported by dwarfs. One of them has a head like that of an elephant without the trunk. (This figure is probably the ancestor of the form of Ganesa of later days.)

78. *Coping fragment (Period III)*.—Flower garland and yakshas. On the left the garland is being pulled out of a crocodile's mouth. A woman is shown riding on the crocodile and she helps the yakshas by opening its mouth. The central curve has dancing figures. Above the square shield are dwarfs who carry lotus on which are shown recumbent lions.

79. *Coping fragment (Period I)*.—It shows a lady seated on the calyx of a lotus. She draws out a flower garland from a *makara's* mouth. On the left, a dwarf with three knots of hair on his head supports the garland. There is a winged lion seated on its hind legs, on the plain end.

The lady wears striped drawers. A star-shaped jewel is seen on her fore-head. She is Sri or Lakshmi. (This figure is the earliest South Indian representation of the goddess.)

80. *Fragment of coping (Period III)*.—On the right a large-sized dwarf is shown seated and pulling out from his mouth the garland, borne by a yaksha in front. The shield has the scene of the worship of the stupa, and above it is the worship of the dharmacakra.

81. *Cross-bar with lotus (Period III)*.

82. *Fragment of casing slab (Period II)*.—Shows part of a *triratna* symbol.

83. *Fragment with human figures (Period II)*.

84. *Fragment of casing slab* (*Period II*).—**Rail pattern with a *kudu* enclosing human head.**

*Back of No.* 80. The sculpture depicts the story of Angulimala.

Ahimsaka, the son of the priest of the king of Kosala, was reputed for his strength. While at school, he quarrelled with his fellow-students who therefore, wanted to get rid of him. They accordingly poisoned the mind of their teacher who, in order to do away with Ahimsaka, asked for him an honorarium of a thousand human right-hand fingers. Ahimsaka began cutting the fingures of the people in the neighbourhood, made a garland of these and wore it on his neck. Thus he got the name Angulimala. Meanwhile his mother went to meet him with food. Knowing that he would not spare even his mother in his thirst for fingers, the Buddha appeared on the scene and converted him.

In the lower panel, Angulimala attacks the person on the elephant. In the upper panel, he is shown advancing towards his mother. Then he is seen adoring the Buddha shown as a flaming pillar. On the left are seated monks in the attitude of adoration.

85. *Pillar fragment* (*Period III*)

*Back of No.* 78. Depicts a battle scene. It is much obliterated. On the right a number of elephants and horses with riders are shown. Some bulls are also seen. Besides, many foot soldiers crowd the scene. The whole scene is spirited and full of activity.

The inscription means, " Pious gift of coping stone, at the instance of all, Ajaka (with his father)."

86 *and* 87. *Cross-bars with lotus designs* (*Period III*).

*Back of No.* 76. The sculpture represents the story of the Buddha performing a miracle at Sravasti.

Purna Kasyapa, the rival of the Buddha stated that the latter could not perform any miracles. King Bimbisara reported this to the Buddha. But the Buddha promised that he would perform a miracle under a mango tree in the royal garden some time later. Hearing this the followers of Kasyapa uprooted all the mango trees in the city. On the appointed day, the Buddha came to the garden with his followers. Gardener Ganda offered him then a mango fruit. The Buddha planted its seed out of which grew a huge mango tree bearing ripe fruits. These were distributed to the king and the people. Having heard of this, the Buddha's rival, Kasyapa drowned himself.

In the panel, the Buddha is shown under the miraculous mango tree with the king and followers. On the right the monks adore the Buddha shown with flames issuing from his body.

*Back of No* 75. Depicts the story of how the elephant Mahilamukha was taught virtue (*Mahilamukha Jataka*).

The Bodhisattva was once a minister of Brahmadatta, the king of Benares. The king's state elephant was the good Mahilamukha. It became violent as it happened to listen repeatedly to the wicked talks of robbers who went to the stall to discuss their plans. The king finding it difficult to control the elephant sent his minister to find out the reason. He understood it and accordingly the elephant was made to hear the conversation of good men. This device brought about the desired change in the elephant.

On the right the king and his minister are shown seated. On the left the elephant is shown defying the mahout. The lower panel shows some men probably the good men sent to convert the unruly beast by their good talks.

The inscription means, " Gift of coping stone at the northern entrance of the great caitya by Kaliga."

88 *and* 89. *Cross-bars with lotus designs* (*Period III*).

*Back of No.* 72. The sculpture depicts the scene of Maya's dream and its interpretation. (*See* No. 60.)

On the left of the panel, Maya is shown reclining. Below the couch four women attendants are shown half asleep. Four turbaned men of rank stand as guards at the four corners of the couch. In the scene, on the right, Maya is shown seated in front of the king while a Brahmana is seated to the left of the king. The Brahmana holds up his two fingers suggesting two possibilities regarding the future of the child to be born. The two possibilities are that the child would be a universal monarch if he adopted the life of a householder or he would become the Buddha if he renounced the worldy life.

*Back of No.* 73. This depicts the scene of the First Sermon of the Buddha in the Deer-Park.

After his Enlightenment, the Buddha was anxious to preach the Truth to the people, But at first he wanted to reveal it to his fellow ascestics who deserted him when he abandoned doing penance and who were now at the *Mrigadava* or Deer-Park near Benares. The Buddha went to them. Though unwilling to honour him at first, they were forced to respect him by his brilliance. Then the Buddha preached to them for the first time his doctrine. His act is therefore said to inaugurate the propagation of the Dharma in the world.

In the panel, the deer on either side of the feet of the Buddha indicate the Deer-Park. Above the feet is an empty throne suggesting the presence of the Buddha. Above, from behind the throne, rises a pillar supported at short stages by triple animals. The wheel on the top of the pillar is broken. The turbaned persons around the throne are the *devas*.

90 *and* 91. *Cross-bars with lotus designs* (*Period III*).

92. *Lion* (*Period III*).—One of the lions placed near the gateways of the stupa, as if to guard it. It is flat on one side.

93. *Coping fragment* (*Period III*).—The sculpture depicts the story of King Ajatasatru visiting the Buddha.

Ajatasatru, the king of Magadha, on hearing that the Buddha was staying in the mango grove of his court physician, Jivaka, went to the Buddha to get himself absolved from the sin of killing his father. The calmness and peace that prevailed at the grove struck the king. Then he listened to the Buddha's words which made him happy. He left the grove very much delighted.

On the left of the sculpture the retinue of the king is shown going to see the Buddha. The next scene shows the party entering the grove through a gateway. On the right a turbaned man, the king, in the attitude of adoration, is seated to the right of the Buddha. A similar mutilated figure, which may be of Jivaka, is seen to the left of the Buddha. Others, seated or standing, worship the Buddha.

94. *Coping fragment* (*Period III*).—The story of King Pasenadi entertaining Ananda and other monks.

King Pasenadi Kosala of Sravasti invited the Buddha to his place in order to partake of his hospitality. The Buddha, accordingly, was visiting the palace for seven days after which he asked his disciple Ananda to visit the palace w.th other monks. The king personally attended on them for seven days. As the king stopped away from the e'ghth day, the guests also stayed back. Ananda alone went to the palace on the tenth day. Learning this, the king complained to the Buddha who told him that the monks lost confidence in him. To remedy this, the king married the daughter of Mahanama, a cousin of the Buddha.

In the panel, the king is shown rising from his lion-throne to receive Ananda and other monks shown on the left. One of the king's attendants is kneeling.

95 *and* 96. *Coping fragments* (*Period III*).—The sculpture represents the story of Prince Mahapanada (*Suruchi Jataka*).

Suruchikumara, the king of Mithila, had a son also named Suruchi. King Brahmadatta of Benares had a daughter by name Sumedha. This princess married the prince of Mithila on condition that he should not marry any other. This couple soon became king and queen, but they were without a child for many years. Then at Sumedha's instance, the king married several other women but to no purpose. Finally, Sumedha with other wives of the king offered worship to all dieties. Sakka, meanwhile wanted to test Sumedha after having got the acceptance of a young god Nalakara to be born as son to her. When Sumedha's virtues were proved, Sakka blessed her. Accord'ngly she gave birth to a son named Mahapanada. From his birth, Mahapanada was not joyful. When he came of age, a palace was built for him and his wife by Visvakarma on the orders of Sakka. At the time of his marriage there were grand merriment and feasting. These could not make the prince laugh. So, Sakka sent a divine dancer who succeeded in making the prince smile.

The sculpture is in four compartments. On the left, Sakka is shown with a child in his hand on a tree. Beneath the tree are a group of women, the wives of the king. In the next compartment are shown an old couple and a youth worshipping a Pratyeka Buddha, a kind of Buddha, though himself enlightened, cannot help others in getting enlightenment. This youth is Nalakara, who is requested by Sakka to be born to Sumedha. Below, this, Sumedha stands before sakka who holds a child in his hand suggesting thereby his boon to her. In the next compartment, the birth of the son is shown and the scene beyond shows the king and queen discussing about the marriage of Mahapanada. In the panel to the right, Visvakarma is shown seated, staff in hand. The next compartment shows the seated prince, pouring water on his head from a vessel. Lower down, on the left the prince is shown seated with his wife. The scene on the right shows a divine woman dancer.

The inscription means, " gift of the nun Roha, who has passed beyond the eight worldly conditions, the daughter of the venerable Sujata of great self-control."

97. *Fragment of coping* (*Period III*).—Usual garland, supported by yaksha. The bight consists of head of *makaras* put back to back. Over the bight is seen the worship of the empty throne with wheel on pillar.

98. *Lion* (*Period III*).—This is similar to No. 92. But it is fully in the round. It is fixed on No. 99.

99. *Octogonal pillar below No.* 98 (*Period I*).—The top of the pillar shows lotus design. Below it, is rail pattern. The lowest part is sculptured. On the left is shown a shooting contest. Four men hold a target, while another gets ready with his bow. The panel on the right shows two scenes. The one above is labelled by an inscription as Neranjara, the name of a river. The other below shows the Buddha washing a garment in the river. A horse and two women are also shown.

It is one of the few earliest sculptures, probably belonging to the 2nd century B.C. The incription helps us to identify the scenes as those that took place on the banks of ' Neranjara.' There is also an inscription ' gamana ' which indicates the flight of the Buddha. According to Sri T. N. Ramachandran, the shooting contest is the one in which Prince Siddhartha demonstrated his skill.

100. *Fragment with lotus designs* (*Period I*).

101. *and* 102. *Cross-bars with lotus designs* (*Period III*).

103. *Coping fragment* (*Period III*).—The sculpture represents the story of the messenger (*Duta Jataka*).

The Bodhisattva was once born as the king of Benares. Then he used to eat dainty dishes in public to enable the people to witness the grandeur of his feast. One day during the feast, a man, posing as a messenger, approached the king and requested him for a share of the dishes. The king granted his request although his men were ready to smite this stranger for his impertinence. After the meal the king asked the messenger what the tidings were. He told the king that he was a messenger from Lust and Belly and stated how everything on earth was under their sway. The king realized the truth of the statement and rewarded him.

In the sculpture the king (broken) is seated with a number of attendants and a nobleman around him. The messenger is kneeling before the king. The folds in his stomach indicate that he is hungry. The man to the extreme left carries the dishes for the king's feast.

104. *Fragment of frieze* (*Period IV*).—It has rosette designs above, rail pattern in the sunk band and winged lions running below.

105. *Frieze* (*broken to right*) (*Period IV*).—In the panels, scenes from the life of the Buddha are depicted. The first panel on the left shows Prince Siddhartha entering an arched gateway attended by woman and a dwarf. The next scene shows him amidst royal women in the harem. He is seated and holds three threads one horizontally and two hanging down. A *mithuna* is shown in the next panel. The next panel shows the prince seated with his wife on a throne, and listening to the music of the women below. Mara's soldiers are also shown surrounding them. One of them pulls at the prince by the riple cord going round his waist. The three cords represent the three lusts personified as Mara's daughters. The next panel shows the Buddha seated on a throne and preaching to the Naga king and his queen. The panel on the extreme right (broken) shows the *devas* and women of heaven flying.

The front view of the animals on the border, the spear and shield of Mara's soldiers and the harp played upon by a woman are noteworthy. This harp is the ancient *vina.* This has, however, disappeared from India, but is in vogue in some parts of Burma at present.

The inscription means, " (Adoration) to the best, the foremost of men, the truly enlightened, the Sun. (The gift) of Nakha, the wife of the merchant, Nagatisa, inhabitant of Narasala, with her sons, the treasurer Budhi, Mula . . . . "

106. *Fragment* (*Period IV.*)—A lovely dryad is shown standing under a tree within a *kudu* (niche) and adorning herself with jewels (Plate IV).

107 *and* 108. *Fragments of coping* (*Period IV*).

109. *Coping fragment* (*Period III*).—On the left are shown buildings. At the centre are three human figures. There are trees on the right.

110. *Coping fragment* (*broken*) (*Period III*).—The sculpture depicts the story of Sumana the gardener (*Sumana Jataka*).

Sumana, the gardener, used to give King Bimbisara five measures of jasmine flowers every morning. One morning he honoured the Buddha with these flowers which, without falling down, formed an arch around the Buddha. Learning of the conduct of her husband, the gardener's wife scolded him and reported the matter to the king. The king at once hurried on his elephant to welcome the Buddha, and conducted him to the palace and duly honoured him. After the Buddha left the city, the king rewarded the gardener.

In the sculpture, the Buddha is shown as a flaming pillar at the top right corner, and as an empty throne surmounted by a flaming *trisula* on cakra in the centre adjoining an arched gateway. The gardener with curley hair is among the admirers of the Buddha. Above the king is shown riding on an elephant to meet the Buddha. The panel on the left shows monks seated in an open court and the king adoring the Master (portion broken). Above, the king questions the gardener.

The hut, here, is noteworthy.

111. *Fragment of pillar* (*Period III*).—Shows half-lotus designs at both ends and three panels of sculpture in between. The panel on the left shows three men, one with incense burner, the other with hands joined and third holding a lotus flower. The central panel shows the worship of the stupa. The panel on the right also shows three figures one with a garland, the other with hands joined and the third with a flower vase.

112. *Fragment of pillar* (*Period III*).—This sculpture depicts the scene of the Buddha preaching to his mother in heaven. The circular panel (broken) shows the Buddha, represented by the empty throne, preaching to Maya in heaven, which is suggested by the assembly of turbaned gods including Sakka with his characteristic crown. The lower left panel shows the disciples of the Buddha, Mogallana and Aniruddha, the latter pointing to heaven. The lower right panel shows Mogallana flying, watched by two men.

113. *Fragment of pillar* (*Period III*).—The sculpture represents the story of the snake-charmer and his monkey (*Ahigundika Jataka*).

King Brahmadatta of Benares is shown on a throne with his queen and attendants around. He is enjoying the tricks of the curly-haired snake-charmer. The snake-charmer is kneeling and beside him is his monkey. That this scene takes place in a pleasure garden is suggested by the tree shown at one end.

The peculiar way in which the hair of the attendant is dressed is interesting.

114. *Fragment of freize* (*Period IV*).—The panel of sculpture represent scene from the life of the Buddha.

On the right, Gautama divests himself of all princely ornaments. The gods are carrying his headdress to their kingdom. The next panel shows a *mithuna*. The third one show Sujata feeding the Bodhisattva. The next panel shows another *mithuna*. The panel on the left shows Mara vainly taunting the Bodhisattva who is serene. Mother Earth, shown below his seat, responds to his call and is a witness to Gautama's qualifications to become the Buddha.

The bullocks and the cart in the third panel are interesting.

115. *Frieze* (*Period IV*).—The sculpture depicts the story of Vessantara, the generous prince (*Vessantara Jataka*).

The Bodhisattva was once born as the prince of Magadha, and was called Vessantara. He was reputed for his charitable disposition. Taking advantage of his goodness, the people of Kalinga, who were suffering from drought for years, went and begged of him for the rain-giving elephant of Magadha. He gave it away to them. The people of Magadha complained about this to their king, who banished the prince from his kingdom. The prince left the city in a bullock-cart with his wife and two children. The bullocks and the cart were also given away one by one to persons who begged for them. Then he and his wife walked to the forest each carrying a child. In the forest when his wife went away to procure fruits, etc.' Sakka in the form of a Brahmana, went to the prince and asked him to give away the children as gift. The prince ungrudgingly gave them to the Brahmana. At last pleased with his bounteous nature, Sakka blessed him. Then his father too having realized his own fault asked his son to succeed him as king.

On the right the prince is shown presenting the elephant to Brahmanas from Kalinga. The prince is shown beside the elephant with a pitcher in his hand. The next panel shows the people complaining to the king about the action of the prince. The next panel shows the prince giving away his bullocks and cart. The next scene shows him and his wife each carrying a child and proceeding to the forest.

116. *Fragment* (*Period IV*).—A human figure in relief, with head completely shaven is shown in a counter-sunk surface.

117. *Bit with flower design* (*Period IV*).

118. *Fragment with Buddha worship* (*Period IV*).

119. *Fragment* (*Period IV*).—A *svastika* and a portion of a *trisula* on wheel are shown.

120. *Fragment* (*Period IV*).—It shows a standing Buddha with a man on either side.

121. *Slab with outline drawing on it* (*Period IV*).

122. *Dharmacakra pillar* (*Period II*).—At the bottom is the empty throne worshipped by men. Just above, are the foreparts of three elephants with riders who touch the reliquaries placed in front of them by their hands joined in *anjali* pose. Two men on either side wave chauris. Above, is a series of fluted bulbous capitals supported by lions and dwarfs and flanked by riders on horse and lions. Fat dwarfs are shown between the horses. The cakra, at the top, is missing.

123. *Coping fragment* (*Period III*).—The sculpture depicts the story of Vidhura, the wise one (*Vidhurapandita Jataka*). (*See* No. 5.)

On the extreme left of the sculpture, Vidhura is shown seated. Four noblemen are taking leave of him. They are Sakka, Garuda, the Naga king and Varuna. The scene at the top shows Irandati, the daughter of Sakka, talking to Punnaka on his horse. The next scene shows Punnaka speeding on his steed. The mountain, he crosses is the Black Mountain where he later attempts to kill Vidhura. In the next scene Punnaka hurries towards a gateway. King Korabba is seated with his queens and officials in the next scene, and Vidhura is taking leave of the king. The scene on the extreme right shows the yaksha's attendants flying. Then he is shown again to the left of the doorway suggesting his return journey. The next scene shows the yaksha holding Vidhura head downwards intending to hurl him down the hill which is shown behind. The scene besides it shows the yaksha and Vidhura on horse back in Nagaloka. The Naga king is shown standing and adoring the sage.

The inscription above means, " Coping slab, as pious offering . . . . by Mahacatu, with his wife, sons and daughters."

124. *Coping fragment* (*Period III*).—The story of Kavikumara (*Kavikumaravadana*), *is represented here.*

King of Pancala had two wives, Lakshana and Sudharma. The son of Lakshana succeeded his father to the throne. But the astrologers told him that the son to be born to Sudharma would be a fatal enemy to him. Therefore he made arrangements to kill the boy if one were to be born to her. Sudharma, who was pregnant, naturally sought protection from the minister and when she gave birth to a son, he was hidden and a girl was presented to the ruling king who thought no more of the prediction. On the other hand, Sudharma's son, Kavikumara, was growing among fishermen in all splendour. This was reported to the king. He at once sent men on horse to pursue and kill the boy. The boy escaped the danger with the magic jewel given by his mother and finally with the art of magic deceived the king and killed him.

At the top left corner of the sculpture are some men on horses. They are again seen, in the centre of the panel, in great haste. The scene at the lower left corner shows a washerman with his bundle of clothes, which contains the prince. On the right the prince is running hurriedly having been released from the bundle. At the top right corner are shown some men around a corpse. This is another trick by which the prince escapes from the soldiers.

The wagon-roofed huts are noteworthy. The inscription at the top means, " . . . of the superintendent of the water house of King Sri Sivamaka Sada."

125. *Fragment of pillar* (*Period III*).—The sculpture depicts the story of King Udayana and his queens.

King Udayana had three wives, viz., Samavati, Magandiya and Vasuladatta. Of these Magandiya disliked Samavati. So she attempted twice to poison the mind of the king against Samavati, but failed. Then she tried the following method and wanted thus to attribute the motive of killing the king to Samavati. She put a snake inside the hollow of the king's *vina* and accompanied him to Samavati's house where she released the snake. Then pretending to be shocked by the affair she told him that it was the mischief of Samavati. Believing in this concocted story the king got angry with Samavati and aimed a poisoned arrow at her. The arrow, surprisingly, did not harm her but returned to the king thus proving Samavati's blemishless character. The king realized Samavati's divine nature and prostrated himself before her. She, on the other hand, asked him to take refuge in the Buddha.

The left one of the three upper panels shows people looking at a snake coming out a *vina* shown on a chair. The central panel shows King Udayana in a furious attitude with a bow in his left hand and his right hand in the posture of taking out an arrow from the quiver. Below him are a woman and a dwarf fallen down. The panel on the right shows the queen Samavati calmly bowing, surrounded by her attendants. The broken circular panel below shows the king with a calm countenance holding a circular object in his right hand. The women are bowing.

The anklets of the queen, the *vina* and the chair are interesting.

PLATE V

TRANSLATION OF BUDDHA'S BOWL (No. 132).

PLATE VI.

CHADDANTA JATAKA (No. 149).

126. *Base portion of a pillar* (*Period III*).—Half-lotus over, a border of *makaras* and lions.

127 *to* 129. *Cross-bars with lotus designs* (*Period III*).

130. *Pillar* (*Period III*).—The sculpture depicts the story of the Buddha performing a miracle. (*See* page 14.)

The central circular panel (partly defaced) shows the mango tree with an empty throne and flaming pillar surmounted by a *trisula* beneath it suggesting the Buddha's presence. Devotees including princesses surrounded the throne. In the panel above, the Buddha is in the air with flames issuing from his body and water from his feet. The Buddha is bedecked with jewels and is in the garb of a god. Devotees adore him on all sides. In the lower three panels, a naga-raja, a garuda and two great gods with umbrella above them are proceeding together. The dancing gandharvas and dwarf yaksha over a border which is composed of central foliage, pattern, terminal *makaras* and running lion and griffin.

131. *Cross-bar with lotus* (*Period III*).

132. *Cross-bar* (*Period III*).—The sculpture depicts the story of the translation of the bowl of the Buddha to heaven (Plate V).

A number of gods and goddesses are shown clustering round a bowl in a tray carried aloft and adored with great reverence. Nagas, garudas and yakshas dance and divine damsels soar above with hands joined in adoration.

133. *Cross-bar with lotus design* (*Period III*).

134. *Coping fragment* (*Period III*).—Some scenes from the life of the Buddha are represented in the sculpture.

When the Buddha visited Kapilavastu for the first time after his enlightenment, he stayed in a grove. Suddhodana sent ten courtiers, one after the other, to ask the Buddha to come to the palace. Only the tenth courtier succeeded in bringing the Buddha to the palace while the others got converted. At the palace the Buddha was saluted first by youngsters and later on by the older men.

In the sculpture, the most important panel is at the centre. It shows the empty throne, suggesting the Buddha, surrounded by Suddhodana and his people. The flying figures are the *devas* shown here to suggest the superhuman powers of the Buddha. On knowing this fact only, the elderly Sakyas bowed to the Buddha. The extreme left panel shows a storeyed mansion. King Suddodhana is shown in the lower compartments despatching messengers to bring the Buddha. In the left compartment, above, is shown Yasodhara attended by a woman and in the right compartment, she is again shown with a man, a messenger from her father sent to persuade her to come home. The next panel shows again Yasodhara seated on a wicker seat and surrounded by women who are engaged

in a musical concert while another woman is coming through a gateway with a dish of food in her hand. Yet Yasodhara is in a pensive mood. The lower scene to the extreme right shows the birth of Rahula preceded by the scene of the renunciation of Siddhartha, suggested by the horse coming out of a gateway. Above, the top right corner shows the Buddha, suggested by the throne, preaching to his first five disciples.

The two-storeyed pavilion, the wicker seat and the flute are interesting.

135. *Fragment of pillar* (*Period III*).—The sculpture depicts the story of Mandhata, the universal monarch.

Through his merits Mandhata, a king of ancient India, got the seven 'jewels' of an emperor, and he ruled over all the worlds. But he desired to enjoy the pleasures of heaven. When he proceeded to go to heaven he was obstructed by the *rishis* and the Nagas who were subdued by Mandhata but were released on the queen's intervention. Then, on reaching Sudarsana, the city of the gods, Mandhata was offered a half of Sakka's throne. After a long period he desired to usurp Sakka's throne, which made him fall to the earth. Finally from his death-bed he conveyed to the world his message that avariciousness should be shun.

The lower left compartment of the sculpture shows Mandhata seated on a throne surrounded by his courtiers. The next panel shows him with the seven 'jewels' namely, the minister, queen, prince, elephant, the horse, the gem and the wheel. The next panel on the right shows him trampling over a serpent king and defying a number of *rishis*. The circular panel above shows him enjoying the pleasures of heaven under the heavenly tree. At the top he is shown sharing Sakka's throne.

The *rishis* and the highly-ornamented pillars of the gateway are noteworthy.

*Back of No.* 135.—Shows a half-lotus over a border with beautiful elephants, deer and *makaras*. Over the half-lotus are three compartments with figures of dwarfs. Above these is a lotus.

*Back of No*. 134.—Shows the usual flower garland borne by yakshas assisted by their consorts. Here is also the scene of Garuda in the bird form carrying a many-headed serpent in its beak and claws.

*Backs of Nos.* 133, 132 *and* 131.—Shows lotus designs on cross-bars.

136. *Fragment of plinth of railing* (*Period I.*)—The carving shows a bull with a rope tied to its horn and a winged deer held by one of its hind legs by a man. Above is a border composed of beautiful foliage.

137. *Fragment of plinth of railing* (*Period I*).—The carving shows a winged lion held by one of its ears by a man. Above is a border of foliage.

*Back of No.* 130.—The half-lotus is shown over a border of *makaras*, lions and a flower. Above the half-lotus are three panels showing jubilant dwarfs. A lotus is above these. At the top are three panels with the stupa worship in the middle panel and worshippers in the rest.

*Back of No.* 124 with the usual garland.

*Back of No.* 123.—Shows the garland and the following sculptures on its bights and undulations. (1) Stupa worship; (2) yaksha (garland carrier); (3) Naga Mucilinda attended by women and below this a circular panel showing pillar worship; (4) standing yaksha; (5) worship of the Bodhi tree and below this a rectangular panel showing Maya and Suddhodana in a garden; (6) two yakshas; (7) worship of dharmacakra and below this a circular panel showing the scene of enlightenment; (8) yaksha and (9) stupa worship and below it a rectangular panel showing the story of Udayana and his wives.

*Back of No.* 125.—A border showing winged and horned lions proceeding towards a central Bodhi tree at the top, a half-lotus below and still below the worship of dharmacakra.

*Back of No.* 126.—A border showing the attack of elephants by lions in the centre and elephant-headed *makaras* at the two ends.

138. *Fragment of plinth of railing* (*Period I*).—A man holds the tail of a winged lion.

*Backs of Nos.* 102 *and* 101 with lotuses.

*Back of No.* 100 with rail pattern.

*Back of No.* 97.—The scene of king Udayana getting angry (*see* No. 125) and on the right a woman (broken) standing on a *makara*.

*Backs of Nos.* 96 *and* 95.—The border, here, shows beautiful lotuses. The square bight shows the worship of the dharmacakra. Above this is an octagonal pillar topped by three dwarfs. On the right is shown the worship of dharmacakra.

139. *Fragment of coping* (*Period I*).—Half-lotus, garland and dwarfs.

140. *Fragment with a pair of feet* (*Period I*).

141. *Fragment of plinth of railing* (*Period I*).—A man tucking at the tail of a lion.

142. *Fragment of coping* (*Period I*).—Garland, dwarfs and half-lotus.

*Back of No.* 94 with dwarf on *makara*,

*Back of No.* 93.—Usual garland and its bearers. The central bight shows the throne under the Bodhi tree suggesting the enlightenment scene. Above this is the worship of the stupa.

*Backs of Nos.* 91 *and* 90 with lotuses.

143. *Fragment of plinth (Period I).*—Parts of elephant and of man are preserved.

*Back of number* 158.—A border of foliage below, half-lotus above it and three panels with dwarfs over the half-lotus.

*Back of No.* 159.—Shows a border with two beautiful little elephants from each side running towards the central Bodhi tree.

*Back of No.* 160.—Beginning from the left (1) Yaksha ; (2) Bodhi tree, below it a circular panel with sculpture obliterated ; (3) yaksha ; (4) worship of dharmacakra, below it a rectangular panel ; (5) yaksha ; (6) stupa, below it a circular panel showing *triratna* symbols and (7) seated dwarf.

*Back of No.* 154 with garland.

*Back of No.* 151.—Beginning from the left. (1) Yaksha ; (2) stupa worship, below it a throne and Bodhi tree ; (3) yaksha ; (4) worship of dharmacakra, below it a circular panel with sculpture erased ; (5) yaksha ; (6) stupa, below it a circular panel showing *kalasa* worship ; (7) yaksha ; (8) clasp consisting of two *makaras* placed back to back, above which is an octagonal pillar topped by three dwarfs and (9) yaksha.

*Backs of Nos.* 155, 156 *and* 157 with lotuses.
*Back of No.* 151 with half-lotus, lotus and dwarfs.
*Back of No.* 152 showing a winged lion.

*Backs of Nos.* 148, 149 *and* 150 with lotuses.

144. *Fragment of plinth of railing (Period I).*—It shows the face of a griffin and a man holding a bull by a rope.

145. *Fragment of plinth with a bull (Period I).*

*Back of No.* 146.—At the bottom is a beautiful foliage design. Above this is a half-lotus. The three panels of sculpture further up depict the story of Angulimala. (*See* page 13).

On the left Angulimala, respectfully waits on his teacher and his wife. The central panel shows the teacher, Angulimala and other pupils. The panel on the right shows Angulimala taking leave of his teacher promising the strange honorarium of a thousand human fingers.

146. *Base portion of corner pillar (Period III).*—Shows the worship of the throne.

147. *Top portion of pillar (Period III).*—The border at the top shows lions and monkeys which represent the story of a monkey offering honey to the Buddha.

When the Buddha was away from his disciples in a forest, he rested under a *sal* tree and was attended by an elephant. Noticing this, a monkey made an offering of honey placed on a leaf to the Buddha. He gladly ate a portion of honey. The monkey was overjoyed at this and climbed up a tree and jumped down from there, when it died. But as a reward for its service to the Buddha it was born in heaven.

In the border, the empty throne under a tree suggests the Buddha towards which a monkey advance from the left with something in its hand. Again it is shown on the right climbing up a tree,

Below the half-lotus are three panels over a broken circular panel both containing sculptures. They depict the story of Ajatasatru's visit to the Buddha. (*See No.* 93).

Of the three panels the one on the left shows six noblemen. The central panel shows king Ajatasatru seated on a throne with his queen in front, consulting his minister and Jivaka, his court physician, about his visit to the Buddha who was staying in the mango grove of Jivaka. The panel on the right shows elephant, horse and grooms. The broken panel below shows the empty throne at the centre suggesting the Buddha, whose disciples are seen behind. The turbaned man on the right is Ajatasatru and beside him are Jivaka and the minister.

The inscription on top means, " Gift of a slab by Mala the woman disciple of the woman teacher Samudiya the disciple of the worthy Punavasu learned in Vinaya (texts)".

148. *Cross-bar* (*Period III*).—The sculpture depicts the story of Soumanasa (*Soumanasa Jataka*).

Renu, the king of the Kurus once honoured the ascetic Maharakshita. Some time later a follower of Maharakshita came and told the king, as his own, of a prophecy of Maharakshita, that the king would soon have a son. The king was glad to hear the news and rewarded this sham ascetic. The king had a son, who was no other than the Bodhisattva. When the prince was only seven years old, the king had to be away from his country for a while. He asked his son to see to the comforts of the ascetic during his absence. But the prince discovered the shallowness of the ascetic and therefore did not respect him. When the king returned this was reported to him by the ascetic. The king got angry and ordered the killing of his son. But the prince personally convinced his father about the shallowness of the ascetic and went away from the country. The king could not stop him from renouncing the world and repented much for his action.

At the centre of the panel king Renu with his wife is shown honouring Maharakshita. The secene on top right shows the sham ascetic with curly hair busy with hatchet. The scene to its right shows king's servants with sword in hand trying to attack the prince lying on a couch.

149. *Cross-bar* (*Period III*).—The sculpture represents the story of the noble elephant Chhadanta (*Chhadanta Jataka*). (Plate VI)

Once, the Bodhisattva was born as an elephant king with six tusks. He had two wives one of whom mistaking that her lord was partial to the other wished to be born as the queen of the king of Benares to wreak vengeance on her lord. She accordingly worshipped a Pratyeka Buddha and having starved to death was re-born as she desired. Now remembering the resolve of her former birth she sent a hunter to procure the six tusks of the noble elephant thus to cause his death. The hunter on reaching the camp of the elephant hit him but he did not yield. So the hunter requested him to part with his tusks. The elephant consented and helped the hunter in sawing the tusks, but finally died unable to bear the pain. The hunter

returned with the tusks to the queen and related to her the story of how the elephant died. On hearing of the nobility and the death of her former husband the queen also died of grief.

In the sculpture the lower scene depits the sporting of the elephants in a lotus pond. The wild forest is suggested by the deer on the right and a boar in the centre. On the right, above the pond the royal elephant with a parasol held above him by another elephant goes to the lake with his retinue. At the top right corner is shown the elephant and below it in a pit is shown the hunter. In front of this scene, besides the tree, the elephant kneels and helps the hunter to saw its tusks. The top scene shows the hunter carrying the tusks tied to the ends of a pole. The lions on the left also suggest the forest and below them is shown the dying elephant.

150. *Cross-bar* (*Period III*).—Shows the stupa worship. The stupa is surmounted by a number of umbrellas. On its right are five men, the two in the front row beating a drum and the two in the centre playing on flute. On the left are six women and two men, some in the attitude of adoration and others with offerings. A man and a woman are kneeling in front of the stupa.

151. *Lower part of pillar* (*Period III*).—The sculpture depicts the story of Udayana and his queens. (*See* No. 125.)

The broken circular panel shows an agitated scene where women are lying down. Below, the panel on the left shows the queen Magandiya on a seat discussing the plot with her uncle, the fat man beside her. The central panel shows king Udayana rushing violently disregarding Magandiya who kneels and requests him not to go to queen Samavati's house. This is the scene in queen Magandiya's palace, just after she had put in a snake into the king's *vina*. The panel on the right shows three women, watching.

152. *Fragment of pillar* (*Period III*).—The broken sculpture depicts the story of Bhuridatta (*Bhuridatta Jataka*).

Brahmadatta, the king of Benares, learning that his son had great influence over his subjects banished him from the country asking him to return after his death Accordingly the prince went away and lived on the banks of the Yamuna, where some time later he met a beautiful Nagini and married her.

The prince is shown as viceroy in the left panel. He is conversing with the Nagini in the right panel. The border at the top has a small compartment in which are shown pairs of lions, bulls, griffins, etc.

153. *Coping fragment* (*Period III*).—The sculpture depicts the scene of the great enlightenment. (*See* No. 3.)

On the extreme left of the sculpture, are Mara's followers behind city walls. The next lower panel shows Mara with the resolve to attack the Bodhisattva coming out of the city and proceeding towards the palanquin waiting for him. Above, the palanquin is borne by dwarfs and Mara's hosts, on horses and wild animals, precede him. On the right of the central panel with the throne, Mara is again shown in the palanquin. On the lower right corner

TWO BUDDHAS (Nos. 163 & 164).

PLATE VIII.

PURNA GHATA (No. 207).

of this panel is the palanquin. Behind it is Mara in a defiant attitude attacking the Bodhisattva shown as a flaming pillar over an empty throne beside which are seated three men. The central building is a *Bhodighara*, a Bodhi tree surrounded by a temple suggesting the Buddha's enlightenment after Mara's defeat. The tall figures around it are the *devas*. In the extreme right is a panel showing Mara in council with his four sons one of whom is rushing away.

The palanquin and the structure enclosing the Bodhi tree are noteworthy. The inscription at the top means, " (the gift) of the woman lay worshipper, Kama, the daughter of the housewife Kanhi and of the householder Ida, with her sons, brothers and sisters, and of the nun Nagamita."

154. *Coping fragment* (*Period III*).—Unidentified sculpture.

At the top left corner is shown a king in his palace in the company of his queen, attended by a woman. Below, an elephant is kneeling. In the centre an elephant with a rider comes out of a city gateway and a horseman running before the horse. On the right, a man is coming out of a gateway. Behind him is another man holding an umbrella.

155. *Cross-bar* (*broken*) (*Period III*).—The sculpture on the border shows some scenes from the Buddha's life.

The panel at the top shows the *devas* carrying the Buddha's turban and locks. The panel on the right shows the horse, Kanthaka, proceeding out of Kapilavastu, and the Bodhisattva's presence on the horse is suggested by the umbrella as well as by the dwarfs supporting the hoofs of the horse. The panel lower down shows some women of rank adoring the Buddha represented by the Bodhi tree and the empty throne with *trisula*.

156. *Cross-bar* (*Period III*).—The sculpture represents the story of Suddhodana's visit to Mayadevi in the *asoka* grove.

One night Maya dreamt that a white elephant entered her womb. The next morning, she wanted to tell Suddhodana about this dream in private. So she requested him to meet her at the *asoka* grove where she revealed the dream to him.

On the left, the queen is seated on a wicker seat attended by a number of women. On the right, the king stands resting on his horse beside which is the groom. Two men, one holding an umbrella and the other a spear, are seen behind the king. The palace is shown in the background.

The inscription on the roof of the building means, " Pious gift of two cross-bars with circular panels, by Makabudhi, son of the house-holder Budhi, along with his father, sister and wife".

157. *Cross-bar* (*Period III*).—The sculpture depicts the story of the conversion of Bhaddavaggiya youths.

The thirty princes of Kosala went to a pleasant region with their wives for enjoyment. One of them, who had no wife, took with him a courtesan. She, after remaining with him for some time, disappeared with her ornaments. Learning this, all of them set out in search of her. But they met the Buddha on the way, who advised them to seek the Truth. Realising their fault the youths became the Buddha's followers.

The Buddha is suggested by the empty throne beneath the Bodhi tree. On either side are shown the thirty noble-looking youths, all in the attitude of adoration.

158. *Fragment of pillar* (*Period III*).—The sculpture depicts the story of the Peacock preaching the Dharma (*Mora Jataka*).

When Brhamadatta was king of Benares, the Bodhisattva was born as a golden peacock. It could not be caught as it had a charm which protected it from snares. Khema, the wife of Brahmadatta, having dreamt that the peacock preached the Dharma wanted to hear it. As nobody was able to catch the bird, she died her desire unfulfilled. After six successive kings had failed in their attempt to catch the bird, the seventh accomplished the work with the help of a hunter who by the employment of a peahen ensnared the peacock and brought it to the king. Then it preached the Dharma to the king and queen.

The broken circular panel at the top shows the king seated on a throne near a lotus pond, with his queens. The woman on throne is Khema who wants to hear the peacock. Of the three panels below the one on the left has some mutilated figures. The panel on the right shows the king seated on a throne with his knees raised and kept in that position by means of a *patta*. His minister is near him seated on a wicker seat. The hunter is kneeling before the king. The central panel shows the king and the queen seated on a throne with hands in *anjali* pose listening to the peacock shown in front of them with its plume shown as a halo round its body. Above the peacock is the hunter who has now become a monk.

159. *Top portion of pillar* (*Period III*).—The story of the descent of the Bodhisattva as a white elephant to be borne of Maya is depicted. (*See* No. 60.).

The palanquin containing the elephant, i.e., the Bodhisattva is borne by dwarfs who are carrying it from the Tushita heaven. The Bodhisattva is followed and preceded by flying *devas*. Above, in the semi-circular panel, the Bodhi tree is worshipped by *devas*. The border at the top is composed of animals.

160. *Coping fragment* (*Period III*).—The sculpture represents the story of the division of the relics of the Buddha.

The Buddha died at Kusinagara. His death was celebrated with rejoicings and merriments. Soon afterwards, people from seven kingdoms came there to get portions of the relics of the Buddha. The Mallas of Kusinagara refused to part with the relics. Then through the mediation of a Brahmana by name, Drona, the relics were divided amongst the eight kingdoms.

The lower right panel shows a scene of rejoicing with women dancing to the accompaniment of music. Of the two panels above this, the one on the right pictures the dispute between the Mallas and others over the relics. The other panel on the left shows the assembly of the applicants for the relics around a low platform with Drona at the centre. The relics are divided into eight parts, placed on the platform in rows of four. On the left, seven elephants are shown as coming out of the city gateway. On their heads are placed the relic caskets carefully held by the riders.

The massive gateway, the bells hanging from the sides of the elephant near the gateway and the dance scene are noteworthy.

161. *Carved pillar* (*broken*) (*Period II*).—On either side of the pillar is a border with creeper design. The bottom panel shows a dwarf seated and supporting a big decorated vase. From the mouth of the vase isssues a lotus stalk which encircles the panels above. The first panel shows two beaked lions facing opposite directions. The panel further up shows the empty throne and feet on foot-rest adored by a seated worshipper on either side.

162. *Small square pillar* (*Period IV*).—A stupa is carved in low relief on one side. The stupa is plain with rail pattern at the top. Over the *harmika* or the box-shaped structure at the top are three umbrellas.

163. *Standing Buddha* (*Period IV*).—Hands and feet are broken but otherwise well preserved. The robe, with prominent folds, goes over the left shoulder. Small curls of hair are shown on the head. The nose, eyes, lips and the *urna* (protuberance) on forehead, are all clearly shown.

164. *Standing Buddha* (*Period IV*).—Defaced and weathered. More massive but generally better than the above. This is " superior to the later ones of Ajanta."

165. *Fragment* (*Period I.*)—The feet of the Buddha or *Buddha-padas*. The thousand-spoked wheels are shown in the centre with central boss and raised edge. At the base of the toes are symbols such as *makara-banner*, *srivatsa*, *punyakalasa*, and *svastika*. The toes have *trisulas on* wheels. The border around the feet shows creeper design.

166. *Corner fragment* (*Period II*).—It shows the scene of Maya's lobour pains on one side and dwarf on the other.

167. *Fragment* (*Period I*).—Shows the feet of the Buddha with wheel.

168. *Circular umbrella* (*Period III*).—It was intended to go over the stupa. Its ribs radiate from a central lotus design with a square hole for fixing a shirt into it. The insrciption on its raised rim means, "Meritorious gift of umbrella for the caitya of the worthy airanam Utayipabhahi by the female lay worshipper Cada, mother of Budhi with her sons and daughters."

169. *Slab* (*Period I*).—Shows the feet of the Buddha with wheel mark in the centre, *srivatsa* flanked by *svastikas* on the heels, *trisulas* on wheel and *srivatsa* on toes. Two standing devotees are on either side.

170. *Fragment* (*Period I*).—Shows in the top panel the legs of two women. Below this is an inscription. Lower down is a panel at the top of which are a narrow strip of rail pattern and caitya window designs, each of which contains a woman in the attitude of adoration. On the roof of the structure are peacocks. Below, in a garden, are a man of rank and two women of noble appearance. One of the women waves a flywhisk. The inscriptions mean, "Of Culamaka/Of Tapa/Gift of ukati. Gift of . . . tasa." On the back of this slab is represented the story of the quarrel for the relics of the Buddha. (*See* No. 160.)

The vertical border on the left shows animals and leaves. In the top panel on the right a man stands holding up a piece of cloth. Another man sits behind him. Below is a border of birds. Further below is a three-storeyed building suggesting Kusinagara. On the second floor of this building are a few of the Mallas of Kusinagara fortifying the city with arrows all round. On the first floor are two women playing on musical instruments suggesting the merriment at the funeral ceremony of the Buddha. On the ground floor a princely person is shooting an arrow. On the left, three elephants come out of the gateway, each with a royal rider and standard bearer. The former holds a relic casket and a goad.

171 *and* 172. *Pillar fragments* (*Period II*).

173. *Octagonal pillar* (*Period II*).—The front five sides are plain. On the other three sides is a long inscription, in Old-Telugu characters of about 1100 A.D. and in Sanskrit language, which means that a Simhavarama of the Pallava line of the Bharadvaja gotra ruled over the world for long. He once went to mount Meru, to establish his fame. On his way back after crossing the Ganges, the Godavari and the Krishnavarna, he came to Dhanyaghata where he heard the teaching of *dharma*.

174. *Pillar* (*Period IV*).—Shows simple stupa on one side. The inscription on the other side means, ". . . gift . . . of Nada . . . the uncle of the stone worker."

MAN AND BOY (No. 181).

RAMAGRAMA STUPA (No. 182).

175. *Pillar fragment (Period III)*.—The inscription at the base of the other side means, "A coping slab, gift of . . . the worthy Maha Naga . . . ", and the rest is fragmentary.

176. *Fragment of pillar.*

177. *Fragment of pillar (Period II)*.—There are carvings in low relief on all four sides. On this side is a circular pavilion supported by pillars with railings around them. A relic casket is placed inside. The left side shows a beautiful Bodhi tree with empty throne and footprints beneath it. The back side has a stupa on lotus petals with a dome issuing above a narrow strip of railing and surmounted by a cluster of umbrellas. Below is an inscription which means that the pillar was donated by Kuta, a merchant. The right side has a wheel crowned with umbrella on pillar behind an empty throne.

178. *Slab (Period I)*.—It shows a huge pair of feet of a different pattern. At the base of the toes are *trisula* on wheel, empty throne, drum, *vajra, ankusa, svastika* and other symbols of the Buddha's greatness.

179. *Fragment of a small pillar (Period IV)*.—The inscription means, "Success! At the foot of the great caitya of the Lord has been placed a lamp pillar, as seat of merit, by Khada, the wife of the householder, Siddhartha of the Jadikiya school with her daughters, sons, mother, brothers, daughters-in-law of the house . . . and her own *jnatis.*"

180. *Part of an old railing (Period II)*.—The pillars and cross-bars are in simple style. This may have been a portion of the *harmika* railing on the summit of the stupa.

181. *Large slab (Period I)*.—It shows a man and a boy standing on a brick platform. The man wears a big turban and heavy ornaments. He carries a pear-shaped purse in his left hand while his right hand is placed on the head of the boy. The boy wears also heavy ornaments and carries a bunch of lotus flowers in his left hand. (Plate IX)

182. *Casing slab (Period IV)*.—It shows a serpent-guarded stupa depicting the story of the Ramagrama stupa. (Plate X)

One of the eight portions of the Buddha's remains was brought to Ramagrama and a stupa was raised over it. This stupa was by the side of a lake which was the abode of a Naga who was really a *deva* cursed to be in this form for a time. He was worshipping the stupa in order to be liberated from his present state of existence which was the result of evil deeds of former days. When Asoka came to open this stupa for the redistribution of the relics, the Naga objected to it and revealed his story to the king. Though Asoka had broken open the other seven original stupas, he left this stupa alone untouched for fear of offending the Naga.

The drum of the stupa is encircled by three five-hooded serpents. The coils are beautifully knotted. Above the *harmika* is a cluster of umbrellas. There is a Naga couple on either side of the stupa, the Naginis kneeling. One of the Nagarajas wears a sacred thread and *udarabandha* and holds a bunch of flowers from which a bee sucks honey. This Nagaraja should belong to a much later period than the other figures. Two Nagarajas fly above.

183. *Casing slab with purnaghata* (*Period II*).

184. *Casing slab* (*Period II*).—It has two panels separated by a border of running lions and deer. The top panel shows the worship of the wheel on pillar behind an empty throne. The lower panel shows the worship of the Bodhi tree.

The inscription below means "Success! (Gift) of the lay worshipper Utara of Kantakasela with his mother, sisters, brothers and daughters."

' Kantakasela reminds us of the emporium kantikossayala mentioned by Ptolemy.'

185. *Casing slab with stupa worship* (*Period II*).

186. *Casing slab* (*Period II*).—Shows the seated Buddha preaching to a Nagaraja on his left. A Nagini is on either side of the throne.

187. *Casing slab* (*Period II*).—Shows two panels separated by a border of lotuses. The lower one shows the adoration of the Buddha seated under the Bodhi tree. The upper panel shows the worship of the throne with wheel on pillar behind it.

The inscription below means, "Success! Adoration to the Lord; the illuminator of the world! (Upright slab, gift) of the lay worshipper Budharakhita, of Dhanakataka, the son of Goti and of his wife Paduma and of their son Hamgha."

188. *Casing slab* (*Period II*).—Of the two panels, the upper one shows the worship of the throne. The lower panel shows the seated Buddha under the Bodhi tree, threatened by a dwarf with a weapon on the left. The dwarf appears again on the right completely subdued and beside him stands a woman, one of Mara's daughters. This is a scene of Mara's attack on the Bodhisattva.

The inscription between the panels means, "Meritorious gift of upright slab by the nun Sagharakhita living in Jatapravana, her daughter, the nun Hamgha and by her daughter Yava".

189. *Casing slab* (*broken*) (*Period II*).—Shows the worship of the stupa. At the top is a row of animals of which only part of a lion is preserved.

190. *Casing slab with purnaghata (Period II).*—On the right is a decorated strip.

191. *Casing slab with purnaghata (Period II).*

192. *Fragment (Period II).*—The sculpture represents the story of the departure of Siddhartha from Kapilavastu (*Mahabhi-nishkramana*).

The arched gateway in the sculpture indicates Kapilavastu. The horse, Kanthaka comes out of the gateway. An umbrella is held over it by a man, suggesting the presence of the prince. The groom and the charioteer, Channa, are running in front of the horse. Above them are the *devas* who opened the gateway. There is a rail pattern below.

193. *Octagonal pillar (Period I).*—It has bell capital over which is an abacus supporting kneeling elephants, with riders, placed back to back.

194 to 196. *Pillar tops (Period II).*

197 *to* 199. *Casing slabs with purnaghata (Period II).*——The inscription on No. 199 means, "Success ! Meritorious gift of a slab with an overflowing vase by the leather-worker, Vidhika, the son of the teacher Naga, with his mother, his wife, his brothers, his son Naga, his daughters and with his *jnatis*, friends and relations."

200 *to* 202. *Casing slabs with stupas, etc.* (*Period II*).

203 *to* 206. *Worship of the throne and the Bodhi tree (Period II).*—The inscription on No. 203 means, "Success ! This upright slab is the pious gift of Pesama, the mendicant monk, residing at Mahavanasela, the pupil at the feet of the great elder Parivinuta-living at Pusakavana, and scholar in Samyutakabhana and of Hamgha." The inscription on No. 204 says that the upright slab is of Buddharakshita, the great supervisor of renovation, etc. The inscription on No. 205 says that the upright slab is the gift of Pusakalika of Sirinagica, etc. The inscription on No. 206 says that a pious gift of abadhamala (the lower plinth course with a string of slightly projecting slabs of sculptures) is erected by some one, wife of Samgha, etc.

207 *and* 208. *Casing slabs with purnaghata* (*Period II*). (Plate VIII)

209. *Slab (broken) (Period II).*—Shows a king with his two consorts standing on a rail pattern.

210 *to* 212. *Pillar tops* (*Period* II). No. 210 is in two pieces.

213. *Devotee (Period I)*.—The figure is over life-size. It is broken into two but now pieced together. The head and arms are broken. The remaining portions of hands are joined over the chest and are shown holding lotuses. The upper garment worn across the chest is elaborately worked, the waist-band decorated with circular clasp and round ends. The necklace is shown with large square clasps.

The inscription on the lower garment means, "Gift of . . . Gotami."

214. *Dharmacakra pillar (Period IV)*.—The shaft supporting the cakra is composed of alternating cylindrical and bulbous parts supported at intervals by-dwarfs and lions. On the abacus above is the many spoked wheel. On either side of the pillar are Naga couples in the attitude of adoration. A frieze of lions is at the bottom.

215. *Frieze (Period IV)*.—Shows on the left the translation of the Buddha's bowl by five *devas*. The *deva* at the centre is dancing with the tray on his head. At the left end is a rail pillar. At the right end are three such pillars connected by cross-bars. The circular panel of the upper-cross-bar between the first two pillars shows a drummer and the lower rectangular panel of the next an elephant. On the extreme is a tree.

216. *Slab (Period II)*.—Shows a dwarf dancing with left leg raised and right hand lifted up. His curly hair is tied into a knot over his head. His cross-belt and flowing dress are noteworthy.

217. *Fragment of casing slab (Period II)*.—Shows a pillar.

218. *Fragment with foliage and geese on lotus.*

219. *Large-sized casing slab (Period II)*.—It is broken into three pieces. Shows a five-headed serpent. This is one of the originals of five-headed coiled snakes on the casing slabs occurring in the miniature representations of the stupa. The bottom piece shows lotuses indicating a lake, the home of the Naga.

220. *Dwarf (Period II)*.—He dances in ecstasy with the left leg completely folded up. Both the hands are stretched out. The sacred thread flows across his chest.

221. *Casing slab (Period IV)*.—It is fortunately very well preserved and shows a typical stupa flanted by dharmacakra pillars and with a frieze on top. The stupa is surrounded by a railing. Three of its gateway, are shown. The plinth, pillars, cross-bars, coping-stones and guardian lions are shown clearly. A *purnakalasa* is shown on either side of the gateway. The drum, *ayaka* pillars and the casing slabs with sculptures are shown behind the rail. A *harmika* surmounts the dome with umbrellas at its two corners. *Devas* and dwarfish yakshas adore the stupa with offerings in trays.

The dharmacakra pillars on either side stand behind empty thrones suggestive of the Buddha. Above the wheels, dwarf and *devas* play on musical instruments.

The frieze at the top shows three scenes from the life of the Buddha. The scene on the right shows an empty throne surrounded by sleeping damsels, some leaning against the musical instruments they play upon, which suggests the departure of Siddhartha from his home at the dead of night. The central scene shows the Bodhisattva seated on a throne and surrounded by Mara's daughters and hosts, one of whom on the left raises his hand to strike the Bodhisattva. Mara stands with a club in his hand. The scene on the left shows the Buddha suggested by the empty throne below the Bodhi tree, being adored by monks, laymen and women. Between the two middle pairs of knobs are Naga couples.

The inscriptions Means, " (Adoration) to Siddharthas ! Gift of coping stone to the great stupa of the Lord by the wife of the merchant Samudra, the son of the householder Samgha, living in the chief city of Puki district and by the . . . . householder Kotachandi for welfare and happiness of the world."

The musical instruments such as the harp and drum, the various attitudes of the sleeping women and the playful dwarfs below the seat of the Bodhisattva in the centre are interesting. (Plate II)

222. *Fragment (Period IV).*—Shows scenes from the Buddha's life such as the renunciation and the First Sermon and the worship of the Buddha.

223. *Fragment of the dharmacakra pillar (Period IV).*

224. *Fragment with geese (Period II).*

225. *Stupa slab (Period IV).*—Shows the worship of the Buddha.

226. *Frieze (Period IV).*—Shows two figures of the Buddha alternated with two stupas. The inscription means, " . . . the venerable Bu . . . disciple of the venerable Nadhasiri inhabitant of Mahaganajaka and disciple of . . . "

227. *Freize (Period IV).*—Shows two figures of the Buddha. alternated with two stupas. The inscription means, " This is erected by the reverend Dhamasiria Pasama, Haghisiri, Cada and the lay worshipper Ravisiri."

228. *Fragment with loin (Period IV).*

229. *Stupa slab (Period IV).*—It is cracked in the middle and badly mutilated. It shows a coiled five-headed serpent opposite the entrance of the miniature stupa.

230. *Freize with three Buddhas and three stupas (Period IV).*

231. *Fragment (Period I).*—Shows a number of umbrellas as they would be over a stupa. On the raised portion to the right is shown a tall dome built of bricks. Above the dome are the branches of a tree. At the base of the dome is a caitya-window surmounted by a trident. In the caitya-window is shown the figure of yaksha Chandramukha wearing turban and ear-rings. The inscription on the yaksha's turban means, "yaksha Cadamukha residing in vaku".

232. *Fragment of stupa slab (Period IV).*—The minute carvings represent some scenes in miniature.

233. *Fragment with the Buddha and his disciples (Period IV).*

234. *Fragment of stupa slab (Period IV).*

235. *Mutilated stupa slab (Period IV).*—Shows the stupa. The coping of the railing shows animals and men instead of the garland. A seated woman and a standing monk are shown on either side of the gateway. The Buddha is seated on a throne opposite the entrance. On either side is an elephant with rider. Below are dwarfs, the hosts of Mara, whom the Buddha overcomes. The devotees kneel and worship. Immediately above is a panel showing the miracle under the Jambu tree. The stories of Nanda and his conversion, and Mandhata's reign in heaven along with Sakka are also represented here.

The inscription at the base means, "Success (Adoration) to the Lord! Erected by the merchant's wife Hagha, at the small caitya of the mendicant Nagasena living in village parts, for the . . . all."

236. *Frieze with three Buddhas and three stupas (Period IV).*

237. *Fragment of dharmacakra pillar (Period IV).*

238. *Frieze (Period IV).*—Of the panels, one depicts the story of Sarvamdada (*Sibi Jataka*).

When king Sarvamdada (i.e., Sibi of Hindu mythology) was in his court, a dove fell on his lap and the bird sought protection from the hunter who chased it. Sarvamdada readily consented. The hunter, on the other hand, claimed rightly his game. So to keep his word the king agreed to part with his flesh equal in weight to that of the dove. But when actually the king's flesh was cut and weighed against the dove the weight of the latter could not be compensated. So, the king decided to offer his entire body. The story is popularly known as "the emperor Sibi and the dove".

The panel on the left shows the Buddha preaching. The next panel shows king Sarvamdada seated on a throne with the bird on his left thigh. A hunter kneels in front of him. Below, the king is cutting flesh from his thigh and a balance is ready to receive it. The third panel shows Vidhura preaching to a Naga couple (see p. 3 for story). A prince i.e., the yaksha, Punnaka, is seen to Vidhura's right. There are others seated and listening. The last panel on the right shows a stupa.

239. *Frieze (Period IV)*.—Two Buddha figures are shown alternately with three stupas. The inscription means, "Success ! Adoration to the Lord Buddha, the best of all beings ! (Gift) of the sister of the monk Sidamta, living at Mandara."

240. *Frieze (Period IV)*.—Shows the rail pattern and two panels of sculpture, one depicting a pillar of fire and the other the worship of the throne.

241. *Fragment of stupa slab (Period IV)*.—A stupa is shown here. The coping of the railing shows men and animals. Dwarfs carrying trays on thier heads are shown on either side of the entrance and devotees follow them. At the entrance *purnakalasas* are shown. Opposite the entrance, the Buddha is shown seated on the coils of the serpent chief Mucilinda, attended by chauri-bearers and worshipped by devotees and Naginis. Within the railing are tall pillars.

242. *Frieze (Period IV)*.—It shows haloed Buddhas and stupas alternately, four of each. The stupa has a pair of triple umbrellas projecting sideways. The inscription means, "This coping stone was set up by . . . Samghada, Skandada, Samghada."

243. *Fragment of casing slab (Period IV)*.—Depicts the story of Ramagrama stupa (*See* No. 182). Here the stupa is guarded by snakes. A railing is at the base. Above the railing are three pilasters with animals on their capitals supporting another railing.

244. *Fragment (Period IV)*.—The sculpture depicts the story of the conversion of Nanda.

Nanda, a cousin of the Buddha, was enjoying worldly life with his wife Janapadakalyani. The Buddha wanted to convert him and so went one day to his house, gave him a bowl and asked him to follow him (the Buddha). Nanda hesitatingly followed the Buddha to heaven where he was shown a monkey on a burnt stump of a tree and also divine damsels of surpassing beauty. The Buddha promised Nanda those nymphs if he adhered to ascetism. When Nanda began to lead an austere life he became a rigorous monk and never again thought of worldly pleasures.

The lowest panel shows Nanda and his wife attended by a woman. The Buddha is seen near the gateway. Nanda, now seen near the Buddha, holds the bowl The next panel at the top shows the Buddha seated on a throne preaching to his followers while Nanda is grieving for his lost wife. The top panel (broken) shows Sakka seated with his wife on a throne surrounded by the nymphs whom the Buddha shows to Nanda.

245. *Fragment (Period II)*.—Shows a building with railing and horse-shoe shaped windows with thick walls. The inscription at the top means, "the gift of Laci (Lakshmi) the mother of . . . ."

246. *Fragment with "Buddha workship" (Period III)*.

247. *Fragment of pillar* (*Period III*).—The pillar is octagonal and has three panels of sculpture on each face. The top panels show a stupa surmounted by umbrellas. The other panels show the Buddha standing on lotus with right hand in *abhaya*. The inscription means, "Gift of the worthy Dhama, woman disciple of the worthy Reti." The inscription in letters of the seventh century A.D. seen above the previous one means, "of the auspicious one, beloved of the Brahamanas."

248. *Fragment* (*Period IV*).—Shows the left side of a goddess seated on lotus and holding a lotus in her left hand. On the right are small figures of flying goddesses one below the other. Opposite each of the goddesses, from top downwards, are shown an elephant, a snake, a dancing boy and a boy with hands over his head and an elephant.

249. *Fragment of casing slab* (*Period II*).—In the lower panel, portions of three women and of a celestial being are seen. The top panel shows a lady wearing heavy anklets and with hands joined in adoration. Legs of a man are seen above her. Between these panels is a border of geese.

250. *Fragment of casing slab* (*Period II*).—Shows portions of a building.

251. *Fragment of casing slab* (*Period II*).—Shows three lions and three *trisulas*.

252. *Fragment of casing slab* (*Period II*).—A row of three lions is seen over a border of four-petalled flowers at the top. Below this are two dwarfs carrying a pole with a gong attached to it. They are beating the gong. Lower down are four monks flying in the air with hands in the praying pose.

253. *Casing slab* (*broken*) (*Period* II).—In the lower panel, the worship of the empty throne under the Bodhi tree is shown. Men and women carry offerings. *Devas* hover above.

254. *Fragment of casing slab* (*Period II*).—Shows a man, a woman and a flying *deva*.

255. *Fragment of Pillar* (*Period IV*).—The sculptures depict the four principal scenes from the life of the Buddha. The lowest panel shows Siddhartha fleeing from Kapilavastu on his horse, Kanthaka, preceded by his charioteer, Channa. Dwarf yakshas hold the hoofs of the horse to prevent the least noise and *devas* attend on the Buddha holding an umbrella over his head. The next panel above shows the temptation of the Bodhisattva by Mara and his daughters. The third panel shows the Buddha (headless) preaching at the Deer-Park suggested by the deer in front of the throne. The top-most panel shows the scene of the stupa-worship, suggesting the decease of the Buddha. Celestial beings fly above, the one on the left carrying the turban of Siddhartha.

The inscription at the top means, " (Adoration) to the Lord! This slab was set up by Hamgı, the daughter of sister Bodhi. . .. . . .. of the nun Vaba residing at Kavurura."

256. *Frieze (Period IV)*.—Stupas and haloed Buddhas are alternately shown. The inscription below them means, " . . . coping , gift of the merchant's wife Nakacampaki . . .Cadasiri . . . Siri, the wife of a rich Caravan leader Budhila. . .

257. *Fragment of cross-bar Period II)*.—Shows on one side a dwarf wearing a cross belt and turban, dancing with right leg raised. On the other side is the lotus.

258. *Small fragment of Frieze (Period II)*.—Shows a dwarf feeding a curious animal with stag's horn and lion's face beside which is seated another similar animal whose face is lost.

259. *Fragment (Period II)*.—Shows a Building with railing and horse-shoe shaped windows. Two women are shown at the top.

260 *and* 261. *Fragments of casing slab (Period II)*.—Shows border of running animals and *trisulas*.

262. *Fragment (Period IV)*.—Three nimbate Buddhas under the Bodhi tree each attended by a man.

263. *Fragment of Cross-bar (Period III)*.—The sculpture depicts the story of Sarvamdada (*Sarvamdada Jataka*). (*See* No. 238).

In the sculpture the king is shown seated on a throne in his court. The dove is on his lap. Lower down, the hunter cuts the flesh of the king by means of a knife. On the right is the scene (broken) of king entering the scale of a balance.

264. *Freize (Period IV)*.—Shows five Buddhas and five stupas.

265. *Fragment with stupas and lotuses (Period IV)*.

266. *Fragment with an adoring man (Period IV)*.

267. *Fragment (Period II)*.—Shows a *kinnara*, a demigod, human up to the waist and bird below it.

268. *Fragment with the Buddha amidst devotees (Period III)*.

269 *to* 272. *Cross-bars with lotuses (Period III)*.—The border of No. 270 is interesting.

273. *Cross-bar with archaic lotus design (Period I)*.

274. *Fragment with a figure of a spirited man (Period III)*.

275. *Part of a pillar (Period III)*.—It has a lotus in the centre. The lotus has a border of foliage, the curls of which enclose animals and birds.

276. *Fragment of a pillar (Period I)*.—Parts of elephants, bull and two men are shown.

277. *Small fragment (Period II)*.—Shows a pillar top with figures of lions placed back to back.

278. *Frieze on pillar (Period IV)*.—The pillar is topped by two winged lions placed back to back. The frieze has rail pattern, the worship of stupa and the enlightenment scene. Below is a border of running animals. The inscription means, "Success! Pious gift of the woman lay worshipper Sivala with her sons and daughters."

279. *Frieze (Period IV)*.—It has rail pattern and three scenes. On the right is the descent of the Bodhisattva, at the centre is the stupa worship and on the left is the worship of the dharmacakra. The inscription means, " Success! Gift of a slab at the northern gate by the young monk Vidhika, disciple of the reverend Naga, who resides at Kudura, and by his woman disciple Budharakhita and by her grand-daughter Cula Budharakhita ."

280. *Fragment with the Buddha and stupa (Period II)*.

281. *Fragment (Period II)*.—The sculpture represents the story of the conversion of the Jatilas.

The Jatilas were opponents of the Buddha. Their leader, Kassapa, thought that he was holier than the Buddha. But the Jatilas were finally made to surrender to the Buddha by his flood miracle. The Buddha caused an unprecedented flood to occur and floated on it to the surprise of all including the Jatilas who at once bowed to him.

Here, the Jatilas are shown standing with their hands joined above their heads in adoration after the miracle of showers, which is indicated by the many close parallel lines above.

282. *Fragment with a bull (Period I)*.

283. *Fragment of frieze with animals (Period I)*.

284. *Fragment with Vrikshacaitya (Period I)*.—The grand shrine around the Bodhi tree is so built as to form a *Vihara* or monastery as well. Four storeys are preserved. The tree is adorned with festoons and is worshipped by two flying *devas*.

285. *Frieze (Period III)*.—The sculpture depicts the story of the conversion of Nanda (*See* No. 244).

On the right, Nanda is shown hurriedly following the monks with his face turned towards the palace and his right hand in the attitude of assurance to the women in the balcony. Next, he

is shown as an unwilling monk pining for his house and pulled back by children. Further left, the haloed Buddha, followed by Nanda proceeds to heaven. On the way they see the monkey on a stump of a tree shown close to Nanda. On the left, the divine nymphs are shown seated or standing under the wish-fulfilling (*Kalpaka*) tree. The Buddha promised to get these nymps for Nanda if he adhered to asceticism.

286. *Fragment of pillar* (*Period III*).—The sculpture depicts the story of the love-smitten king (*Cullabodhi Jataka*).

Once, Brahmadatta, the king of Benares, went to the royal park for merry-making. He saw there a lovely woman who was no other than the wife of the Bodhisattva and fell in love with her. He learnt from the Bodhisattva that she was only his partner in asceticism. Then the king ordered his men to carry her to his palace inspite of her protest. Failing in his attempt to force her to yield to him, the king took her back to the Bodhisattva. He saw to his surprise that the Bodhisattva was unruffled and calm over this affair.

The panel on the left shows the king's men carrying off the women. In the next panel she is brought before the king. She stands resting her hand on the woman beside her.

287. *Fragment of pillar* (*Period III*).—The sculpture represents the story of the departure of Siddhartha.

The circular panel above shows the horse, Kanthaka, with a rider preceded by Channa. The left panel below shows the Buddha as a flaming pillar being adored by men of rank. There is another similar figure in the panel on the right.

288. *Fragment of pillar* (*Period III*).—The sculpture represents the story of Mara obstructing the feeding of the Pacceka Buddha (*Khadirangara Jataka*).

Once the Bodhisattva was born as a treasurer. A Pratyeka Buddha who had just risen from his seven days' trance came to his house to get food. The Bodhisattva sent his men to get food for the guest. Mara obstructed them knowing that the Pratyeka Buddha would die if he did not get food that day. But learning this from his men, the Bodhisattva set himself for the task and with firm resolve overcame Mara and was able to feed his guest.

On the left the Bodhisattva is shown striding on a hooded serpent which represents the obstacles put in his way by Mara. The kneeling adorer is Mara after his defeat. There is another man with a staff on his shoulder with something wound round it. In the right panel the Bodhisattva is seen hurrying with his wife to feed the Pacceka Buddha.

289. *Fragment with mutilated figures* (*Period III*).

290. *Fragment of pillar* (*Period III*).—The broken sculpture represents the scene of music in the harem (*Avarodhasangitaka*).

The circular panel (broken) shows a lady seated on a chair, a woman playing on a harp below, and another woman with her hair clipped short, kneeling before the *vina* player.

291. *Fragment with yakshi on pilaster* (*Period IV*).

292. *Fragment of cross-bar* (*Period III*).—The sculpture depicts a scene of the story of Vidhura (*Vidhurapandita Jataka*) (*See* No. 5).

The panel on the left shows two men, Punnaka and King Dhanamjaya Korabba addressing each other with raised hands. They are playing dice, which are seen on the rectangular board above. There men are seated around them. On the right, beyond the pillar, wait Punnaka's horse and his dwarf attendants.

293. *Fragment with lotus* (*Period III*).—

294. *Fragment of pillar* (*Period III*).—On the knob is a figure of the Buddha and some human figures are seen in the lower right corner.

295. *Fragment of pillar* (*Period III*).—Shows king, minister and noblemen.

296. *Base portion of pillar* (*Period III*).—Shows women in a harem.

297. *Pillar fragment* (*Period III*).—The worship of the Buddapadas is shown here. The poses of the women are interesting. (This piece is exhibited in the bay devoted to sculptures of the period 0 to 300 A.D. in the New Extension Mazenine floor.) (Plate XI).

298. *Fragment of casing slab* (*Period I*).—Shows two men and a border of geese.

299. *Coping fragment* (*Period I*).—Flower garland supported by a strange-looking dwarf (Plate III). Nos. 298 and 299 are exhibited in the bay devoted to sculptures of the period 250 B.C. too A.D. in the New Extension Mazenine floor.) (Plate XII).

Besides these sculptures, over 50 inscribed parts of pillars and some cross-bars with lotuses are preserved in the archæological godown. Some pillar parts, cross-bars and coping fragments are arranged in the form of a portion of the railing on a cement wall to be found on the southern side of the Museum compound. And four fragmentary bronze of the Buddha of small size excavated at Amaravati and dated to about the 3rd century A.D. are shown in a case at the entrance to the room devoted to Vaishnavite bronzes on the first floor of the front building. These are interesting as they are the earliest examples of the art of casting images in bronze from South India.

PLATE XI.

WORSHIP OF BUDDHA PADA (No. 297).

EARLY COPING FRAGMENT SHOWING FLOWER ROLL AND DWARF
(No. 299).

## JAGGAYYAPETA.

Jaggayyapeta was also another important centre of Buddhism. It is situated on the northern bank of the Krishna almost opposite to Amaravati. A large stupa seems to have existed here also. Of this stupa only sculptured fragments described below have so far been recovered. The style of the sculptures except No. 13 is akin to that of the sculptures of the first period of the Amaravati stupa. These sculptures are therefore assigned to about 200 B.C.

### SCULPTURES.

1. *Fragment of casing slab.*—Part of a pilaster is shown. At the bottom of the pilaster is a vase with lotus petals carved on it. Above the vase is an aquatic animal. A yakshi stands on the animal. Her archaic ornaments such as the square pendants, ribbon-like necklace, beaded girdle and the head-dress are noteworthy. Above her is an inverted vase and at the top are winged lions placed back to back.

2. *Fragment.*—Shows the top part of a pilaster with winged lion and horse. The inscription reads, "*ga ha sa ṛa gha.*"

3 *to* 7. *Fragments.*—They show parts of pilasters and figures of griffins, lions, winged bulls, etc.

8. *Fragment.*—A yaksha, whose bust is all that is preserved here, is shown holding a bud in his left hand.

9. *Fragment.*—A stupa with beautiful umberellas is shown here.

10. *Slab* (*broken*).—The sculpture represents the Cakravarti Mandhata. His seven jewels, viz., the queen, the prince, the minister. the elephant, the horse, the wheel and the gems are shown around him The ornaments worn by the figures and the square coins shown falling down from above are noteworthy.

11. *Fragment.*—Shows part of a shrine.

12. *Fragment.*—A pilaster is shown on which is carved a yaksha standing on an aquatic animal with lion's face. Winged animals are shown above.

13. *The Buddha.*—The Buddha stands on a lotus, carved in a niche. On the raised bands on either side are carved, from top downwards, the figures such as a mountain with a gandharva on it, a stupa, a five-hooded serpent and a devotee. The band at the top has the Bodhi tree at the centre and geometrical patterns on either side. The inscription below the lotus, in characters of the 6th century A.D., says that the image was made under instructions from Jayaprabhacharaya, the disciple of Nagarjunacharya

This Nagarjunacharya is different from the famous Nagarjuna the founder of the Madhyamika school of philosophy who flourished in the 2nd century A.D.

14. *Punyasala slab (broken)*.—The shrine has four pillars enclosing three compartments. In the central compartment are shown the *Buddha-padas* (feet) on an altar under an umberella. The two side compartments contain figures of women, of whom, the one on the right holds a vessel in her hand. The pillars support two storeys with a barrel-shaped roof having a huge caitya-window. On the roof are four finials. A date palm tree is shown on the left and the pilaster beyond the tree shows a man standing on an aquatic animal. A man is shown standing on a pillow on the right with flowers in his hand.

The structure shows for the first time a full fledged form of the Indian shrine or temple.

15. *Fragment*.—Shows the base portion of a shrine similar to No. 14 above. This is fixed below No. 3 of the Amaravati sculptures.

## KANCHIPURAM.

From very early times, Kanchipuram was an important cultural centre of South India. It became more famous during the mediæval times, for it was the capital of the Pallavas during their supremacy and later the viceregal headquarters of the Cholas. Owing to this fact and also to the tolerance shown towards the followers of religions other than their own by the kings, men belonging to all the three important religions, viz., Brahmanism, Buddhism and Jainism flocked to this place. But gradually Brahmanism dominated. Thus, antiquities of all the three religions are found in and around Kanchipuram.

*Standing Buddha*.—This more than life-size figure of the Buddha from Sri Kamakshi temple of this place bears testimony to the wide prevalence of Buddhism in the city. The boldness of conception and the wonderful depiction of the figure is in the characteristic style of the South Indian school of sculpture.

## GOLI.

The sculptures described below were dug out of a mound adjacent to the village of Goli, in the Palnad taluk of the Guntur district. There was a small stupa here which was ornamented with these sculptures. The workmanship of these is similar to that of the sculptures from Amaravathi belonging to about 250 A.D.

## SCULPTURES.

1. *Seated Buddha.*—The Buddha is shown seated with hand in the *abhaya* attitude. Three noblemen are seated in front of him. On his left is another standing nobleman (broken above the neck) who should be waving a chauri.

2. *Empty throne and deer.*—The sculpture represents the scene of the First Sermon of the Buddha in the Deer-Park.

3. *Frieze.*—The carvings depict the story of Vessantara, the generous prince (*Vessantara Jataka*). (*See* page 20 for story.)

The scenes, marked here a, b, c, etc., depict the story continuously as follows :—

a. *Prince Vessantara*, on elephant, comes out of the city gateway and goes to his alms-house. The gateway, the bowmen and the baskets are noteworthy.

b. *Presentation of the elephant.*—The noteworthy features of this scene are the umbrella, the spouted vase held by the Prince and the dress and accessories of the Brahmanas.

c. *The banished Prince and his wife Madri* and their two children go to a forest in a bullock cart and the presentation of the bulls. The forest is indicated by the wild animals including a scorpion and a cobra. The bullock cart is interesting.

d. *The Prince and his wife* draw the cart which is also presented a little later. The head-dress of the princely couple, the stag and the *Kinnara* couple are noteworthy.

e. The princely Couple carry their Children. The wild bear is interesting.

f. *The Prince presents his children.*—The hermitage, the monkeys, the small gateway and the mode of driving the children by the Brahmana shown above, are interesting.

g. *Madri's return* with fruits, etc., to the hermitage where the Prince is meditating under a tree. The animals such as squirrel and snake, the head-dress of Madri and the *kavadi* (carrying pole) are noteworthy.

h. *The King, father of Vessantara,* enjoys the company of his grand-children after liberating them.

i. *A yakshi* stands beside a tree and plays upon a harp. (A similar figure should have been represented at the other end which is broken and missing) Her ornaments and the musical instrument are noteworthy.

4. *Slab (broken) with stupa.*—The tall stupa, with the panels containing the Bodhi tree and the flaming pillar and *ayaka* pillars on its drum and the *harmika* surmounted by clusters of umbrell s at its top, is interesting. The incomplete inscription on this reads. "*Si ka ma la ta ca.*"

5. *Frieze.*—The panels of sculpture depict different stories and they are marked a, b, c, etc., each containing a scene as follows :—

a. *Nagaraja (incomplete).*

b. *A pair of human figures (mithuna).*

c. *and* d. *Two scenes* from the story of the six-tusked elephant (*Chhadanta Jataka*). (*See* page 28 for story.)

The first scene depicts the sawing of the elephant's tusks by the hunter and his carrying the tusks home. The second scene shows the court of the king of Benares on whose lap is shown his consort swooning at the sight of the tusks of her former lord.

e. *A pair of human figures.* The pose of the woman is interesting.

f. *Buddha's visit to Yasodhara.*

When the Buddha visited Kapila atu for the first time after his enlightment, he was honoured by all except his former wife Yasodhra who desired that the Buddha should visit her to receive her respects. The Buddha satisfied her wish.

In the sculpture the Buddha is shown on the left surrounded by men, women and children. On the right is shown Yasodhara standing and pointing to a throne for the Buddha to sit upon. The halo of the Buddha and his robe, the fan behind Yasodhara's head simulating the Buddha's halo and the playful children are interesting.

g. *A pair of human figures.* The head-dresses of the pair and the ornaments of the woman are noteworthy.

h. *The taming of the fierce elephant, Nalagiri.* (*See* page 4 for story.) This rendering is different from the one from Amaravati. Here the balconies are absent and the Buddha is shown here in human form.

i. *A pair of human figures.*

j. *Nagaraja.* Here the figure is complete and beautiful.

6. *Slab showing the worship of the stupa.*

7. *Fragment*—The carving depicts the story of an elepahnt king and his blind mother (*Mati-Posaka Jataka*).

The Bodhisattva was once born as an elephant king. But as his mother was blind and constantly needed the support of her son, he had to leave the herd and live in a secluded place. Hearing that there was such a majestic elephant, the king of Benares sent men, captured him and brought him to his capital in order to make him the State elephant. But, here, the elephant began to fast thinking always about his unfortunate mother. The king understood the reason for the elephant's fasting and released him at once. The elephant was then happy to join his mother.

In the sculpture, the sunken portion suggests the canver in which the mother elephant, shown here small and recumbent, took shelter. The standing elephant pours water over his mother. A tank is suggested by the lotus flowers and buds.

8. *Fragment.*—The sculpture represents the story of a hare (*Sasa Jataka*).

The Bodhisattva was once born as a hare and was living in a forest* much frequented by ascetics. He was virtuous and was, therefore, respected by other animals. He had an otter, a jackal and a monkey as his friends. Once these animals resolved to give alms to an ascetic on a particular day. On the appointed day, the friends of the hare had something ready to be given away while he had nothing. But he decided to offer himself. Knowing this fact, Sakra, disguised as a Brahmana, came in their way and got the articles from the other animals. Then he approached the hare to get something from him also. He on the other hand, told Sakra that he might eat his (hare's) flesh roasted in fire. Accordingly the fire was kindled and the hare threw himself into the fire in supreme calmness. Since it was only a test by Sakra, the fire did not burn the hare, who was then blessed by Sakra, now appearing in his original form, to become the mark on the moon.

In the sculpture, the hare is shown near the fire while his friends are shown behind him. The Brahmana is sitting before the fire and is in the attitude of pouring something into it. The royal person standing in the centre is Sakra, after the incident. He wears his characteristic *kirita* (crown) on his head and is pointing to the moon.

The hermitage and the stupa shown here are noteworthy.

9. *Frieze (broken at both ends).*—The sculptures in the three panels marked a, b and c depict different scenes.

a. *Temptation of the Bodhisattva.*—The Bodhisattva with a halo, is shown seated. Two daughters of Mara are shown to his left. On the right, Mara in *anjali* (palms joined) pose is shown riding on an elephant hurrying away from the scene which suggests his defeat.

b. *A pair of human figures.*

c. *The story of Sujata feeding the Bodhisattva.* (*See* page 6 for story.) The Bodhisattva is shown seated and washing his hand with water poured from a spouted vase held by a lady.

10. *Large slab (broken into four parts).*—The bejewelled standing figure represents Siddhartha. He is attended by dwarf yakshas. His ornaments, particularly the ear-rings, are interesting.

## GARIKAPADU.

This village in the Guntur district was also another centre of Buddhism and had a monastery. The following article is from this village.

*Inscribed water trough.*—The inscription written in the Brahmi characters of about 200 A.D. records that the trough was presented by Datha, a merchant.

## GUNTAPALLI.

This village in the Krishna district was another centre of Buddhism in early times. The following articles come from this place :—

1. *Standing Buddha.*—The drapery covers the entire figure here.

2. *Reliquary* made of red sand stone.

3. *Inscribed stone step.*—The inscription in Brahmi characters of the first century B.C. records that the step was presented by Natha, the disciple of the Buddhist monk Nanda.

## GHANTASALA.

The village of Ghantasala in the Krishna district was also an important Buddhist centre during the early centuries of the Christian era. The objects mentioned below come from this place ;—

1. *The Buddha (in relief).*—The figure is much worn out.

2. *Fragment of pillar.*—The sculpture represents the story of the return of Kanthaka, the horse of Siddhartha, to Kapilavastu.

## LATE AMARAVATI.

The following three granite figures in high relief were received recently from the Amaresvara temple at Amaravati. They belong to the late mediæval times and show that Buddhism lingered on in these parts up to such late periods:—

1. *Simhanada.*—He is seated on a crouching lion. His right hand is in the attitude of explaining and the left holds a stalk of a full-blown lotus. He wears *jatamakuta*. A *trisula* encircled by a cobra is shown to his right. The lion, on which he is shown, is his cognizance.

2. *The Buddha.*—Shown in the "earth-touching" attitude.

3. *Padmapani.*—He is shown seated with his right hand in the attitude of realization and left holding a boquet. His cognizance, the lotus, is carved on the pedestal.

## ERAIYUR.

This village in the Tanjore district is quite insignificant but the fact that the following Buddha image was found here proves that there were Buddhists at this place. The features of the figure are characteristic of images of late mediæval period and show that Buddhism flourished in the Tanjore district till that time. This fact is supported by the existence of a Buddhist shrine at Nagapattinam till the 13th century A.D.

*The Buddha, seated.*—In the sculpture, the protuberance on the head is shown as a tongue of flame which is a late feature.

## KUVAM.

From this village in the Chingleput district which abounds in Buddhist antiquities,the following figure of the Buddha was obtained.

*Seated Buddha.*—The features are of the late mediæval period. This fact shows that Buddhism continued to exist here for long.

## BHATTIPPOLU.

Bhattiprolu is a village in the Repelle taluk of the Guntur district about 24 miles west by south from Masulipatnam. There was a stupa here built entirely of "solid brick," It was one of the earliest stupas where the slabs encasing the projections at the four cardinal points alone were sculptured. A number of interesting articles were found in the stupa area during the excavation conducted by A. Rea of the Archæological Survey of India in 1892. They include three inscribed votive caskets each containing a stone and a crystal reliquary with relics and jewels. Of these, the relics have been given away to the Maha Bodhi Society of Calcutta ; the jewels consisting of flowers made of thin sheets of pure gold, and beads of gold, crystal and of semi-precious stones are kept in the reserve collection. The large stone caskets are shown in the following order while the smaller crystal and stone reliquaries are shown in the small case fixed to the wall. The caskets and a crystal bead are inscribed in Brahmi characters which differ from those of Asokan edicts. The inscriptions mention the relics of the Buddha. From the form of the script, the finds are dated to about the time of Asoka. (*Cf. Epigraphia Indica, Vol. II, pp.* 323–329.)

1. *Casket number one.*—It consists of two parts, the lid and the lower part. The inscriptions on the rim of the lower part mean that the casket had been prepared and given along with a crystal casket to contain some relics of the Buddha by Kura, the son of Banava ; and Utare the youngest son of Pigaha.

2. *Casket number two.*—It consists of two parts, the lid and the lower part.

Of the inscriptions on the lid, that on the central disc consists of 18 lines of which 11 are written lengthwise, 2 breadthwise on the left and 5 breadthwise on the right. This inscription means that the committee (consists of) Hiranavagha, Vugalaka, and others. The inscription on the rim to the left and below the central disc mentions the relics of the Buddha. The inscriptions on the rim, to the right of the inscription on the central disc, read " Kuba, the ascetic of the Committee," and " Buba, the son of the village headman, Hiranakara".

The inscription on the rim of the lower stone reads, " By the sons of the Shagathi *nigama* (gild of town), chief among whom is the king—king Khubiraka, the son of Sha-i, is the chief of the Shiha (Siṃha) committee—by these (has been given) another casket, a box of crystal and a box of stone." There is another inscription, outside the above, which means, " Samana, the son of Chaghana Utara . . . . "

3. *Casket number three.*—It also consists of two parts, the lid and the lower part. The inscription on the rim of the lower part of the casket means, " By the Committee of the venerable Arahadina (was given) a casket and a box. The work (is) by him, by whom King Kubiraka, caused the carving to be done."

The inscription on the lid means that the members of the guild are Vachha, Chagha and others.

4. *Hexagonal crystal piece.*—The piece was found inside one of the caskets and is now kept in the reserve collection. It is also inscribed ; the inscription menas, " . . . gift by the women from Nandapura and by the Stamaneras from Suvanamaha, in the Ayasakasathi gohi of Gilanakera "

## CHINNE.

The following object comes from the village in the Guntur district, which, therefore appears to have been a Buddhist centre.

*Inscribed votive pillar.*—The inscription in Brahmi characters is dated in the 27th year of Siri Yana Satakarni, the son of Queen Gautami.

## VIDHYADHARAPURAM.

This village in the Krishna district also appears to have been another place frequented by the Buddhists. The following objects were obtained from here :—

1. *Head of the Buddha.*—The features of the face have close resemblance to those of the Buddha figures from Amaravati.

2. *The Buddha (headless).*

## PEDDAMUDIYAM.

Peddamudiyam in the Cuddapah district is situated on the north bank of Kunderu river, about twelve miles north of Jammalamadugu. An ancient mound here was excavated by the Archæo logical Survey of India in 1905–06. The site was successively occupied as a village for centuries. The antiquities include lead coins of the Andhra dynasty, pottery, terracotta figurines and beads of the type commonly met with in all the early Buddhist sites in this area. A selection of these is now preserved in the reserve collections of the Museum.

## NAGAPATTINAM.

Nagapattinam was an important town in South India in the past. It was the first Indian Port touched by ships from Malaya, Java, etc., bound for Southern India. Owing to this fact, the Buddhist monks from India deputed to propagate their faith in the Far East, assembled here before embarking or alighted here when they returned home. So, there seems to have been a floating Buddhist population at Nagapattinam where naturally they erected shrines for worship during their stay. One such shrine seems to have existed here from the time of the Pallava king, Nandivarman Pallavamalla in the first half of the 8th century A.D. It was from this shrine that Tirumangai Alvar is said to have forcibly removed the gold to cover the shrine of Ranganatha at Sri Rangam. Except for this isolated instance of spoilation, the shrine enjoyed a peaceful existence due to the tolerance shown towards Buddhists by the early Chola kings. The Chola king Raja Raja the Great, permitted a Buddhist temple to be built at Nagapattinam by his contemporary Maravijayottungavarman, king of Sri Vijaya and Kedaram in the Malay Peninsula, who named it as Chudamanivihara after his father's name. This shrine suffered destruction about the 13th century A.D., at the hands of a later Chola king.

During the long period, when there was the floating population of Buddhists in Nagapattinam, they made images in large numbers for worship. A hoard of over 350 images was unearthed from a site near Nagapattinam. They vary in size from 2 inches to 3½ feet in height and belong to different periods. Some of the images are in the Far Eastern style. Several of the images have inscriptions in letters characteristic of different periods in South Indian history. The inscriptions help in fixing the dates of the images with some degree of accuracy. The hoard contains a number of Buddha figures in various postures and also Avalokitesvaras, Lokesvaras, Taras, Jambhalas and votive stupas. Only 75 items were retained in this Museum, the rest having been distributed to other museums in India. Some of these 75 can be seen in cases in the passage between the two rooms devoted to Hindu metal images in the front buildings of the Museum.

## SANKARAM.

This village in the Visakhapatnam district is situated about a mile to the east of the taluk town of Anakapalle. At a short distance to the north of Sankaram, are two isolated hills, set east to west. Sankaram is the corrupt form of *Sangharama*. The hills are called respectively as Bojjanakonda and Lingalakunda. Bojjanakonda means "the hill of the Buddhas" while the Lingalakunda means "the hill of the votive stupas." On these hills are numerous monolothic and structural remains. The monolothic stupas on these are the earliest of their class in South India. During the excavation conducted here in 1907–08 by the Archæological Survey of India, a number of objects such as pottery, terracotta architectural ornaments, terracotta seals and a few coins were found, most of which are now preserved in the reserve collections of the Museum.

## RAMATIRTHAM.

This village is situated about eight miles to the north-east of Vizianagaram in the Visakhapatnam district. There is a hill to the north of the village. On the northern side of the hill are found extensive ruins of a Buddhist monastery. A number of objects including potery, inscribed seals, a few coins and terracotta object were unearthed here during the excavations carried out in 1909–11 by the Archæological Survey in India. Most of these are now preserved in the Musuem, in the reserve collection.

Ramatirtham is only a corruption of *Aramatirtha* and the location of the Buddhist monastery on the top part of the hill would seem to suggest the fugitive existence for the Buddhist monks probably as a result of the spread of Brahmanism.

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# GLOSSARY.

*Anda* .. .. The hemispherical part of a stupa, resting on the cylindrical drum.

*Anjali* .. .. A reverential posture where the palms are joined together.

*Ayaka* pillars .. .. These are the pillars erected on the projecting platforms at the four cardinal points of the stupas of Andhra Desa.

*Bodhisattva* .. The person who, at a certain future time, is destined to get elightenment.

*Caitya* .. .. A sacred object of structure.

Casing slab .. .. A rectangular slab used to line the exterior of the stupa. It is sculptured on the outside.

*Chauri* .. .. Fly-whisk.

Coping .. .. The crowning member of the railing, usually rounded at the top and sculptured on both sides, more profusely on the inner side.

*Dharma* .. .. The Law of good men or the Doctrine of Buddhism.

*Dharmacakra* .. .. One of the symbols of Buddhism in the form of a many-spoked wheel on top of a pilar, representing the wheel of Law which the Buddha set in motion after his enlightenment.

*Harmika* .. .. A small railing-like structure enclosing the umbrellas, crowning the stupa.

*Jataka* .. .. Story of events in any of the several previous lives of the Buddha. There are about 550 stories of this kind which are called collectively by the name of *Jatakas*.

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|---|---|
| *Kudu* | A design shaped like a horseshoe used as a decorative element in temple architecture. It served the purpose of a window in ancient Indian dwellings. |
| *Makara* | A mythical marine animal. |
| *Mara* | The God of Evil in Buddhism corresponding to the Biblical Satan. |
| *Mithuna* | An amorous couple. |
| *Naga* | A member of the community of demi-gods of the nether-world having the physical features of both the serpent and human beings. They frequent lakes and ponds. |
| *Patta* | A band of cloth used by yogis, kin. s and others to keep their limbs in position while engaged in meditation or discussion. |
| *Pretyaka Buddha* | A kind of Buddha, who, though himself enlightened, cannot help others to get enlightenment. |
| *Purnakalasa* | An overflowing vessel symbolising special auspiciousness. |
| *Sakka* | The Lord of the Heaven. |
| *Stupa* | Originally a funerary mound, with a simple railing of wood which later developed into large monuments to preserve relics. Some times stupas were also commemorative. |
| *Triratna* | One of the several symbols of Buddhism, in the form of a trident representing the Buddhist trinity, the Buddha, the Dharma (the Law) and the Samgha (the Order). |
| *Trisula* | *Vide triratna.* |
| *Udarabandha* | Stomach band. |
| *Vajrapani* | Attendant deputed by gods to wait on the Buddha. |
| *Yaksha* | A member of the group of demi-gods similar to the Naga, who assist good men in their work of bringing comfort and happiness to people at large. |